THE ORIGINAL RESTORATION MAGAZINE

SPECIAL ANNUAL AWARDS ISSUE

OLD-HOUSE JOURNAL

HOW TO
HANG DOOR CURTAINS
GET PAINT OUT OF CARPET
SEW A LAMPSHADE
FIX OLD DOORS

an addition UNMUDDLED!
the process of redesigning a family kitchen space

readers' choice
EXQUISITE BEAUX ARTS RESTORATION
A SV
COTTAGE KITCH

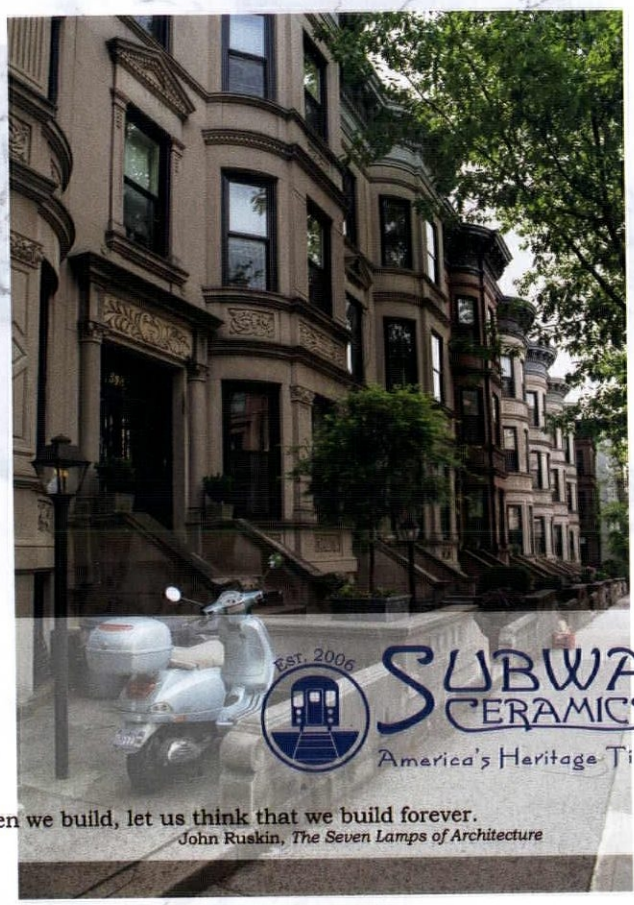
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what to look for • big-ticket REPAIRS

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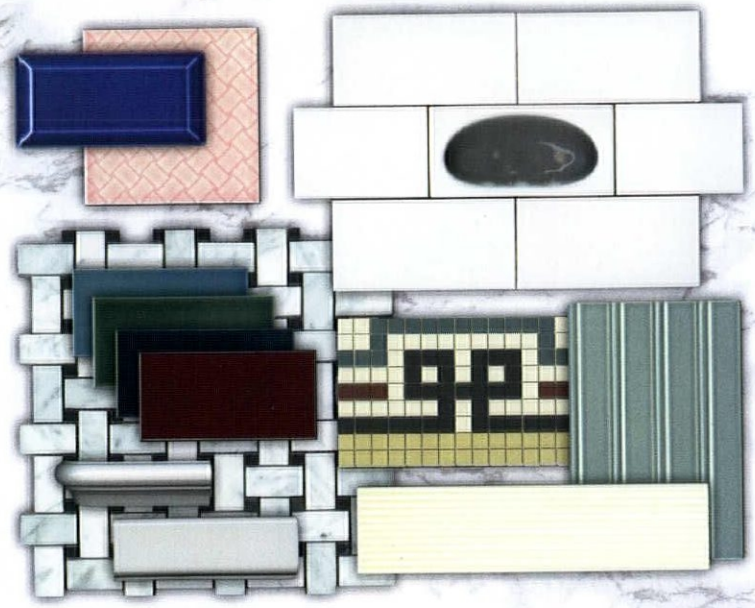
A CONTRAST OF AESTHETIC PERSPECTIVES IN TILE

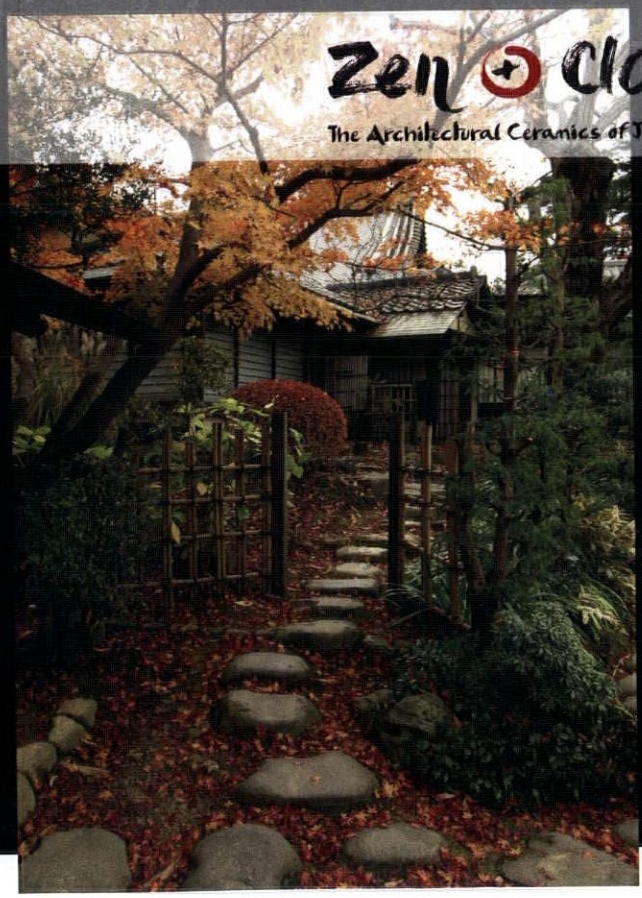


When we build, let us think that we build forever.
John Ruskin, *The Seven Lamps of Architecture*



Wabi-Sabi is a beauty of things imperfect, impermanent and incomplete. Leonard Koren, *Wabi-Sabi for Artists, Designers, Poets & Philosophers*





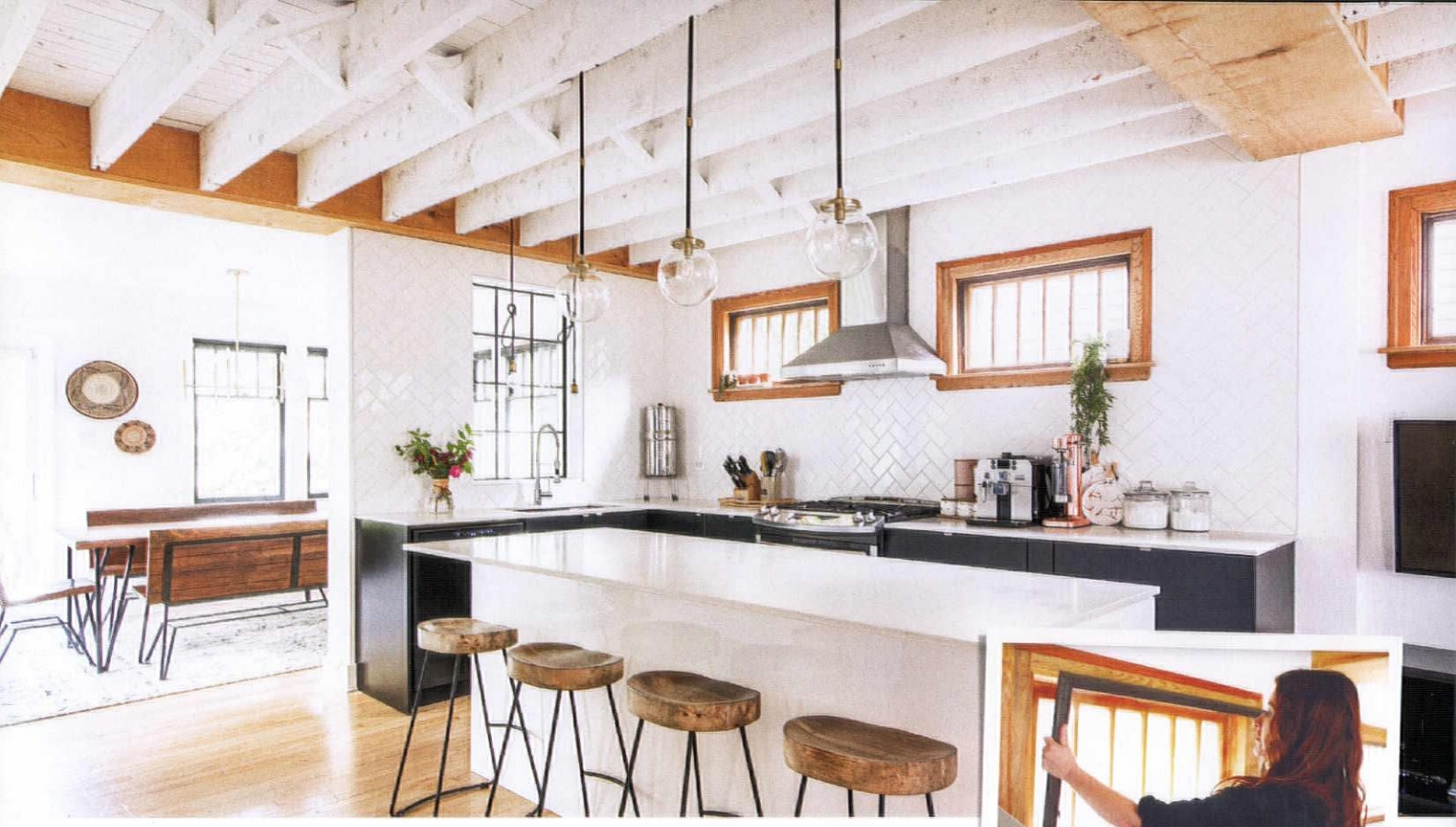
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"One thing I love about my old home is my old windows."

Rebekah is a mom, dedicated DIYer, and home renovation aficionado. She also makes her living by sharing restoration tips. She kept her beautiful piano windows and made them draft proof with window inserts.

She added custom inserts from Indow, which press into the window frame, sealing out unwanted heat, cold, and noise. Most customers save 20% on energy bills partially because they are so comfortable, they aren't turning on the heater as often.

"Now I have draft proof windows that highlight the beautiful unique vintage windows this house came with!" – Rebekah

Watch her Indow window insert installation here: go.indowwindows.com/diy-mom

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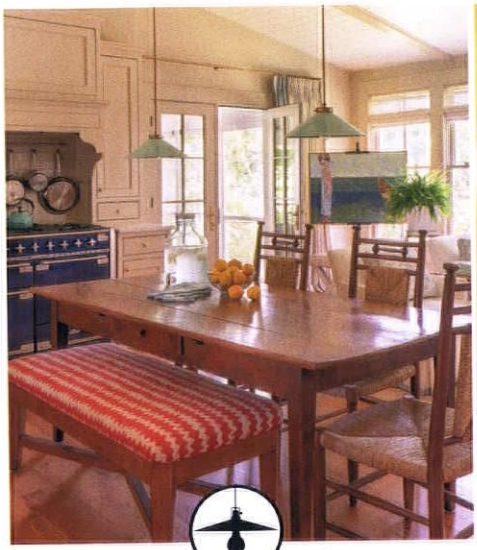
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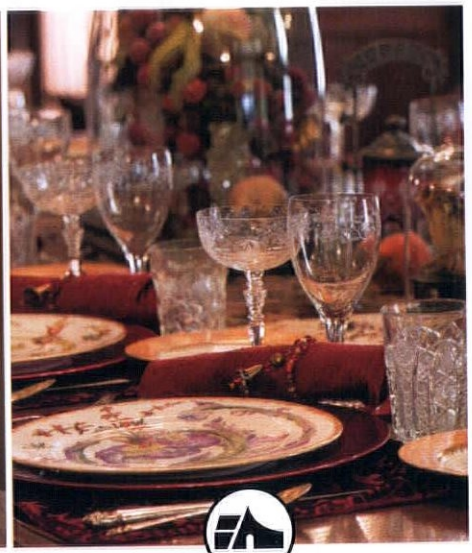
OLD HOUSE JOURNAL

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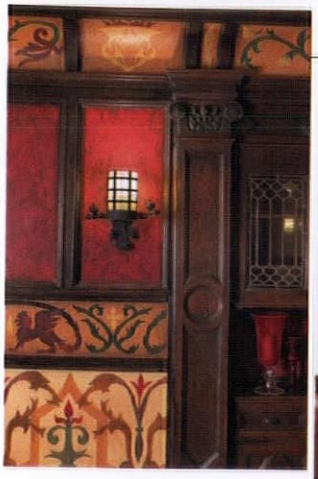
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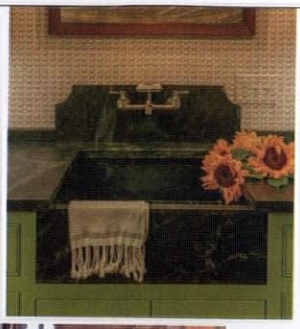
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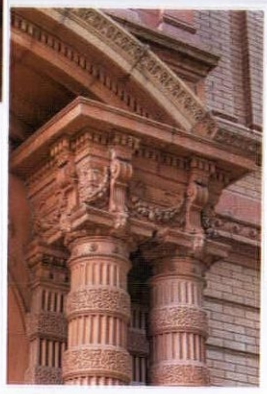
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ON THE COVER With a house like this 1896 mansion, it only makes sense to go all the way. **PHOTO BY WILLIAM WRIGHT. SEE PAGE 70.**











It's all about unmuddling.

In this end-of-year issue, we publish stories juried by editors, then picked for publication according to the volume of engagement, on Facebook and Instagram, over the course of the year. See which bathroom and kitchen from our archives were best loved: People like cozy, nostalgic cottage kitchens, apparently, and they voted for an ethereal California bathroom with antiques and Deco allusions. Up front in the issue, we've included practical, beautiful, unique, and fun things that might make a nice gift for friends—or for your own house.

Our DESIGN article chronicles, in a series of pithy takeaways, one interior designer's project "unmuddling" (or de-remodeling) an awkward part of the house. It's her own home, and she had plenty of time to plan exactly what she wanted for her family. A boot room! A pantry with hidden laundry! A European range! So pretty, so user-friendly.

The RESTORE feature is a shout-out to those buying their first old house, or at least the first fixer-upper. We culled advice from editors and contributors, who can tell you when to walk away, what work costs the most, and what tools you have to have if you expect to do even some of the rehab work. A basics article on fixing old doors follows—that's something every old-house owner faces.



The inspirational house tours, perhaps surprisingly, both cover houses of the Victorian era. But the homes are quite different. One is an approachable, 1880s Queen Anne house in New Jersey, thoroughly restored over 22 years by DIY owners. It, too, is a saga of unmuddling to restore the house to its better days. The other is, well, a mansion, built in 1896—a bit of St. Louis history in brick and terra cotta. Inside find ladies' and gents' parlors, a solarium, and the medieval Banquet Hall. The period decorating, which includes evocative murals and stenciling, is all by the owner. Preserving this house was a labor of love.

Enjoy your house this winter, remember what you love about it, plan a garden project. There's nowhere to go but home.



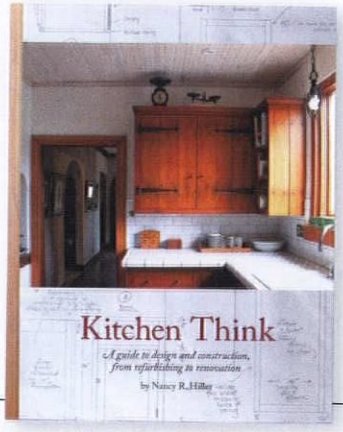
SIDE NOTES

KITCHEN THINK

A guide to design and construction: that's the promise of this brains-on and hands-on book from accomplished woodworker Nancy Hiller. She explains what true custom cabinetry means, not so much as a luxury but often an affordable necessity. She shares her own efficient, hybrid method for building and installing cabinets. She covers how to build an island and a plate rack, dos and don'ts for storage at inside corners, scribing a countertop in an awkward space. Later chapters visit finished and period-inspired kitchens.

This book is helpful to old-house owners; it was written, too, for woodworkers and designers. "I see no reason to replicate the many [good books and videos on cabinetmaking]," Hiller writes, "instead, [I offer] a perspective on kitchen remodeling as a driver of often wasteful economic activity . . . "

KITCHEN THINK by Nancy R. Hiller. Pub. C. Schwarz/Lost Art Press, 2020. Hardbound, $38. Order at lostartpress.com





Handcrafted in New Hampshire

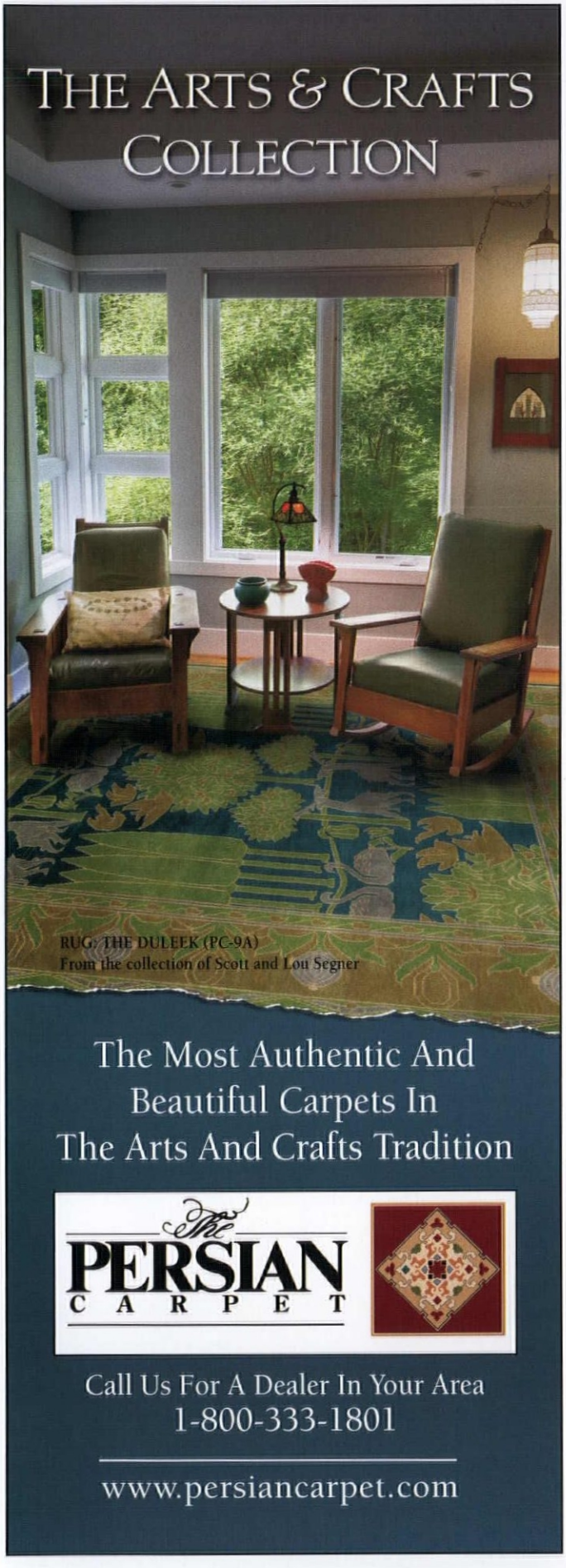
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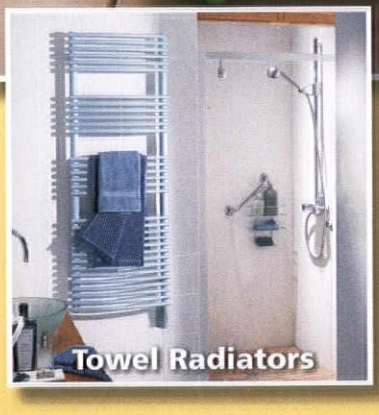
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Gifts for Home

For you, for friends, for the house itself. **By Mary Ellen Polson**



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1. LIGHTING CLASSIC
The E.F. Chapman leaf-and-arrow pendant chandelier is defined by such classic elements as candle-mounted lights, a spherical center, and arrows. Shown in a bronze finish with antique-brass accents, it measures 15 ½" x 14" high; $828. Visual Comfort, (866) 344-3875, *visualcomfort.com*

2. SILVER FEET
The naturalistic Root tree stand in cast aluminum becomes an organic part of your holiday tree. Stain-resistant and sturdy, it fits trunks up to 4 ½" dia. In silver, white, or black with solid-brass screws: $249. In gold: $699. Boxhill Design, (520) 909-6109, *shopboxhill.com*

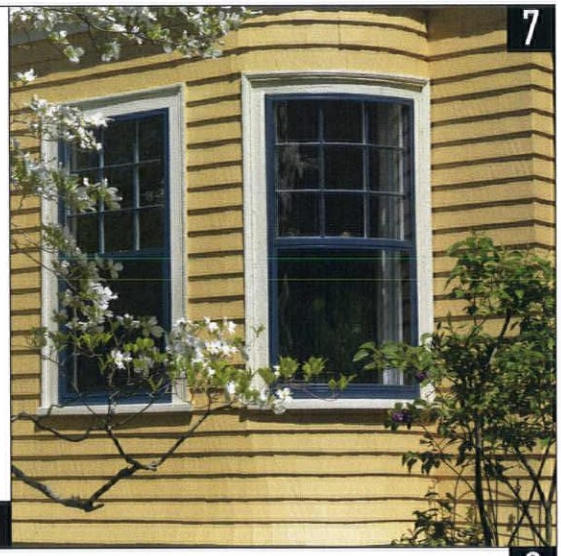
3. NATURALLY CHERRY
Timeless in design, the Audrey dining suite is crafted in Vermont. It is offered in cherry or walnut in three widths, with table extension options up to 9', $4,071 and up. The Ingrid side chair starts at $897; armchairs at $1,062. Copeland Furniture, (802) 222-9282, *copelandfurniture.com*

4. IN THE REDWOODS
Machine printed using archival inks, the Redwood art poster captures the majesty of California's big trees. With pinecone border, it's 24" x 36"; $50. (As a wallpaper frieze: $35 per yard.) Bradbury & Bradbury, (707) 746-1900, *bradbury.com*

5. MADE BY YOUR HAND
"Voysey's River" is a needlepoint pillow kit based on an 1890s C.F.A. Voysey wall hanging from the Victoria and Albert Museum. The kit comes with 100% wool



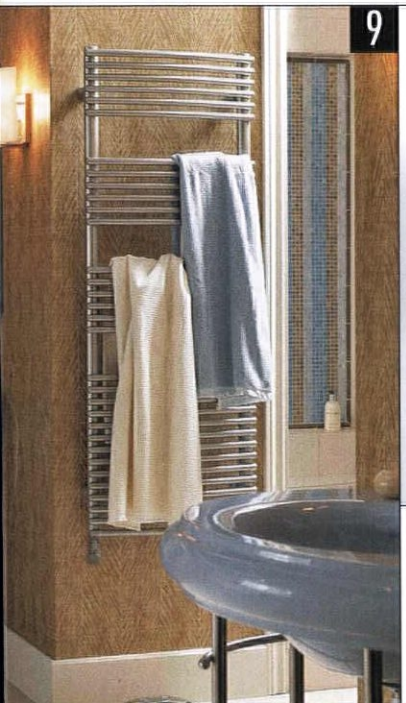
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yarns, a full-color cotton canvas form, plus chart, needle, and instructions, for $135. Ehrman Tapestry, (888) 826-8600, *ehrmantapestry.com*

6. PETITE CRAFTSMAN

Crafted in quarter-sawn white oak, the 2020 collector-edition Coppertop Side Table has an artisan-made round copper top, which is hand-distressed to bring out color variations. Square cutouts add detail to the legs. The table measures 24" high x 22" wide; $699. Stickley, (315) 682-5500, *stickley.com*

7. INVISIBLE IMPROVEMENT

Keep the house warm without sacrificing period aesthetics. These well-designed exterior storm windows can be made in shapes, sizes, and colors that virtually disappear into the window opening. Custom quote. Allied Window, (800) 445-5411, *alliedwindow.com*

8. MAPLE TURNINGS

Handcrafted in Vermont, the Quincy bed features boldly turned posts and a Sheraton-style headboard. The maple frame comes in eight finishes. Sizes range from twin to California king; priced at $1,815 (twin) to $2,235 (king). Through Ethan Allen, (888) 324-3571, *ethanallen.com*

9. WINTER WARMTH

The Neptune towel radiator warms the bathroom while it dries your towels. Offered in electric and hydronic models, the radiator comes in two sizes (33" or 46" high x 30" wide). Order in stainless steel, polished chrome, or painted finishes: $1,360 and up. Runtal, (800) 526-2621, *runtalnorthamerica.com*

10. GIFTS OF CRYSTAL

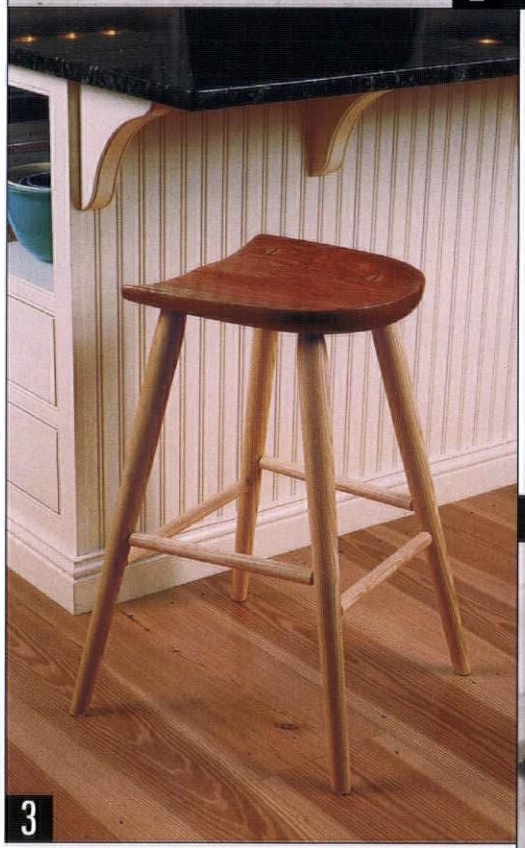
Outfit the kitchen or pantry with crystal cabinet hardware with solid-brass mounts and handles. The crystal suite offers two sizes of handle pulls (3¾" and 5"); fluted, clear, and frosted cup pulls; and multiple knob shapes. Pieces are $15 to $20 each. Nostalgic Warehouse, (800) 522-7336, *nostalgicwarehouse.com*

Gifts Unexpected

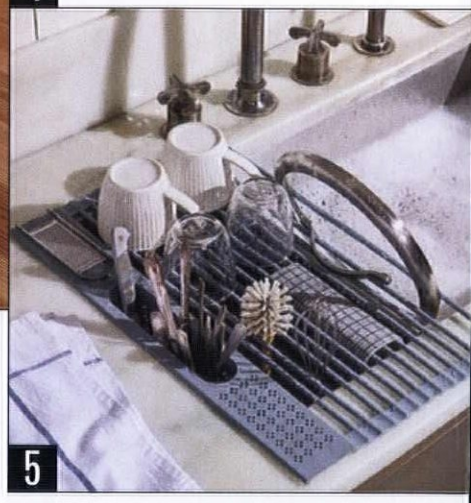
Delightful surprises that are both useful and beautiful.











1. MISSION INCENSE

This Fair Trade incense burner modeled on the San Juan Pueblo mission church, built in 1598, can double as holiday decoration. Handmade in New Mexico, it measures 4" x 4" x 2¾". It arrives with a 36-count bag of cedar and piñon incense: $39.95. ClearLight, (505) 501-7566, *clearlightnm.com*

2. ART FROM NATURE

The Desert Tree table lamp combines a hand-blown art-glass base by Lindsay Fine Art Glass and an art mica shade with impressed natural leaves. Overall it measures 23" tall x 21" wide and takes three 75-watt (or equivalent) bulbs. Sue Johnson Custom Lamps, (510) 527-2623, *suejohnsonlamps.com*

3. TAILORED COMFORT

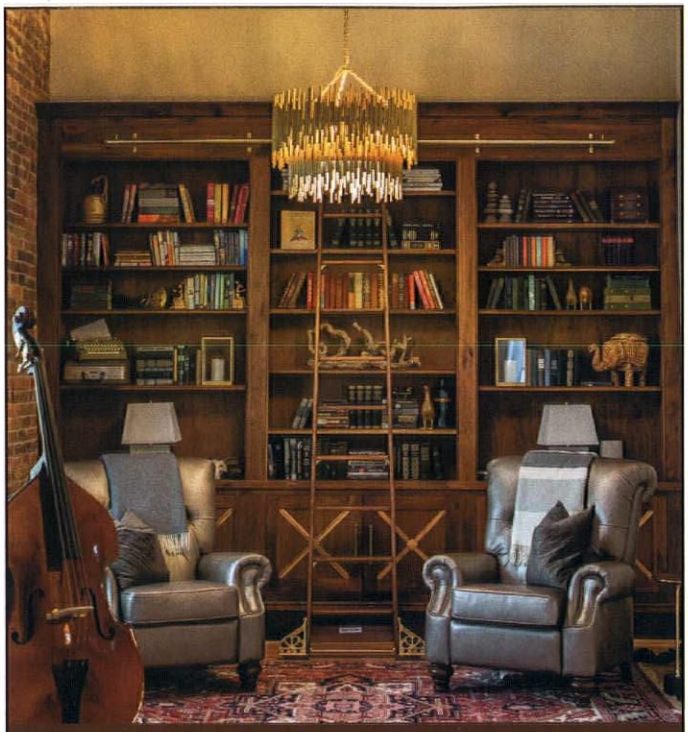
A collaboration between craftspeople in Maine and New Zealand, the stool's coal-shovel seat is hand-shaped from cherry or walnut. With turned ash legs, it's sold in heights from 25" to 31": $1,025 to $1,225. Thos. Moser, (800) 708-9045, **thosmoser.com**

4. SOFT BUT COLORFUL

Give a friend a memento of a favorite city, state, college, or getaway with these distinctive, hand-embroidered pillows. In organic, tea-colored cotton and accented with black-velvet piping, the New York City pillow measures 20" x 20": $196. CatStudio, (800) 819-3367, **catstudio.com**

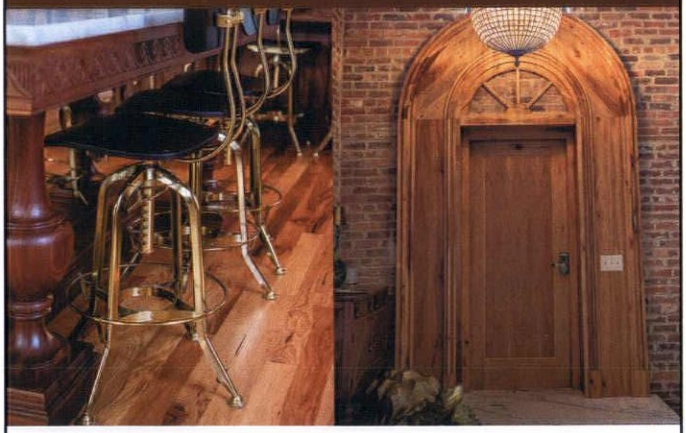
5. HUMBLE GENIUS

Quite practical, the Five Two over-sink drying rack allows freshly washed dishes to drain without water pooling on the counter. Expandable and collapsible, the rack is made of silicone-coated stainless steel. It measures 20½" deep x 12¼" wide when open. Food52, **food52.com**



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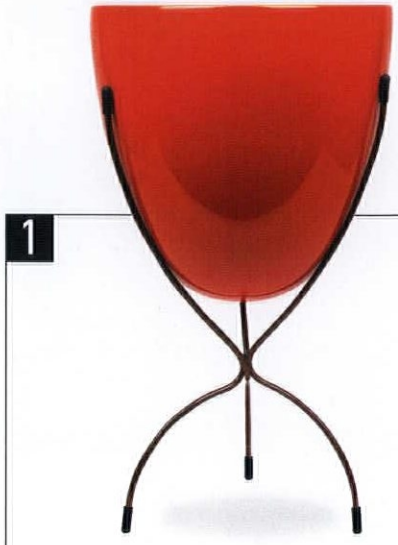
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By Mary Ellen Polson



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1. DOME PLANTER

In an intense red-orange, the mid-century-inspired Dome Pot may be used indoors or out. Resting on the included stand, it's 23" tall by 14 ¼" wide. The planter does not have a drainage hole, keeping it safe for floors and furniture: $400. Bauer Pottery, (888) 213-0800, *bauerpottery.com*

2. KNOT FOR ETERNITY

The two-toned, iridescent Trinity Knot tile from the Celtic collection represents the interrelatedness of life, death, and rebirth. Individually hand-pressed in stoneware, the 6" x 6" tile has slight glaze variations typical of hand work. Each, $125. Pewabic Pottery, (313) 626-2000, *pewabic.org*

3. VICTORIAN FINERY

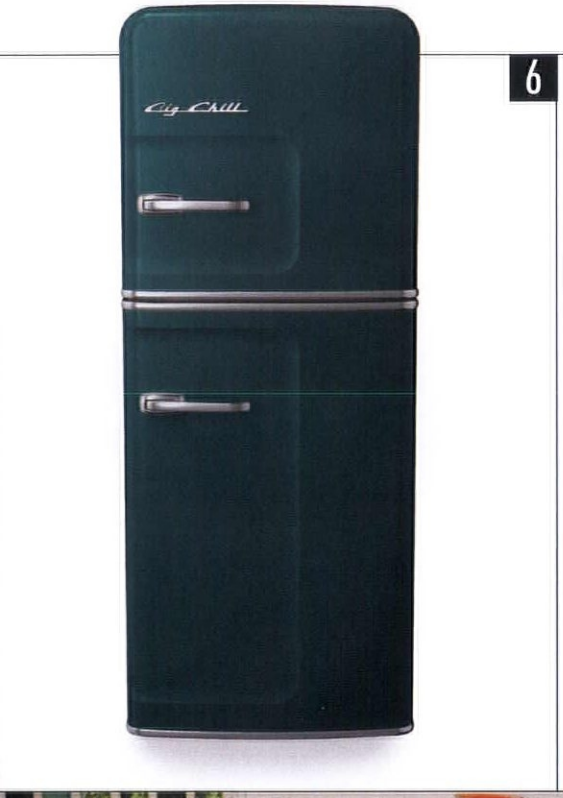
The Victorian Jewel knob and pull are shown here in Brite Nickel crowned with natural green aventurine stones. (Other stones and finishes available.) The pull is 3 ⅞" x 1 ¼" deep; knob, 1 ¼" wide. Priced $52 and $42 as shown. Notting Hill Decorative Hardware, (262) 248-8890, *nottinghill-usa.com*

4. STONY SHADES

Quarried in New York and Vermont by this venerable company, unfading red and green slates are available, as well as purple, grey, black, and mottled colors. For countertops, green slate costs about $100 per sq. ft. The rare red slate is $200 per sq. ft. Sheldon Slate, (518) 642-1280, *sheldonslate.com*

5. CANDY RED RANGE

The Northstar 30" dual-fuel range in Candy Red (and many other colors) is splashed with chrome accents. Features



6



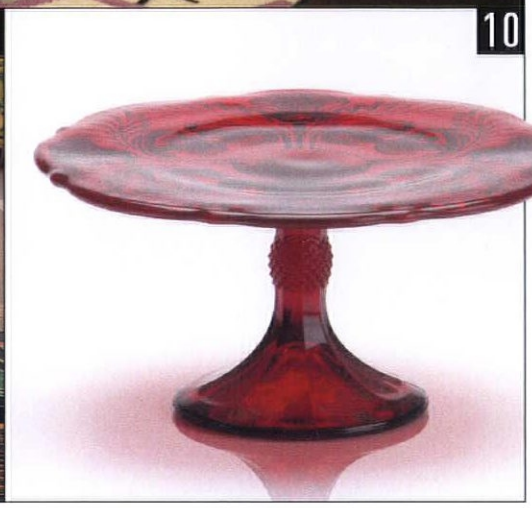
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9



10

include pilotless sealed gas burners and a 4.3-cubic-foot electric oven; $4,795. Elmira Stoveworks, (800) 295-8498, *elmirastoveworks.com*

6. DEEP OPAL GREEN

Sized for smaller spaces, the slim refrigerator from the Retro collection is shown in custom Opal green. Trimmed with chrome handles, the fridge fits standard counter depths. It measures 24" wide x 65" tall. As shown: $2,795 ($2,990 with ice maker). Big Chill, (877) 842-3269, *bigchill.com*

7. FACTORY FORTIES

The Titan 1 pendant is based on an industrial design from 1940s. The olive-green, hand-spun shade is shown with an etched-glass lens. The fixture measures 14 ¼" wide (other sizes and colors available); $689. Original BTC, (646) 759-9007, *originalbtc.com*

8. NAVAJO PICTORIAL

Vibrant colors of the Southwest are captured in "German Town," a rug from the Dreamcatcher collection. Composed of multiple pictorial Navajo motifs, it's available as a square rug in three sizes, from 4' x 4' to 8' x 8'; priced $400 to $1,600. Southwest Looms, (800) 333-1801, *southwestlooms.com*

9. BRILLIANT RED ON GREEN

For the holidays or anytime, make an indoor garden with floral tiles in tones of red and green. The 4"x 4" tiles include Petunia, Freesia, Lizzie, and Tulip Bud: $36 each. The 8" x 4" tile is Peony: $60. Framing is available at extra cost. Motawi Tileworks, (734) 213-0017, *motawi.com*

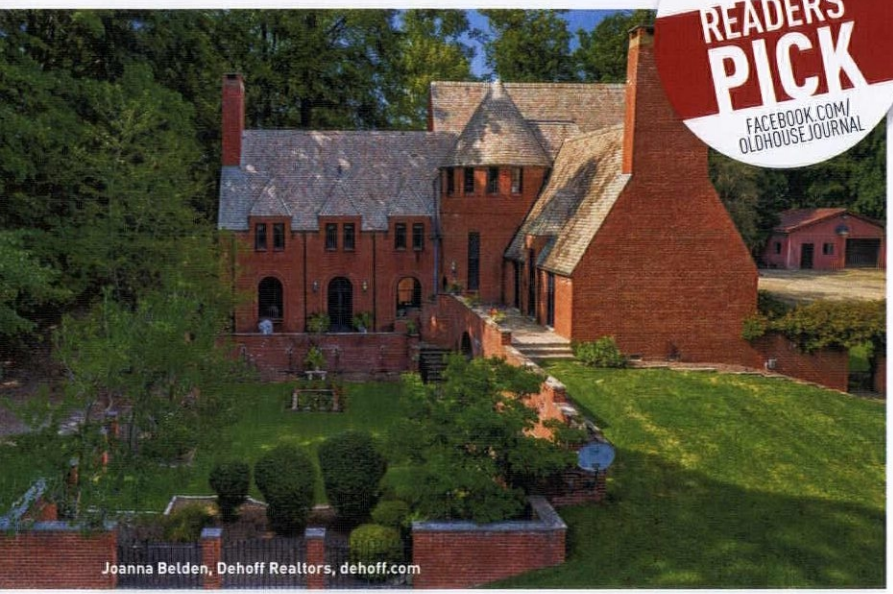
10. RUBY-RED STAND

The large, inverted-thistle cake stand is from the long-time Ohio glassmaker. Imprinted with scrolling thistle patterns, the cake stand measures 11" across x 5" high. It's also available in clear, rose, and amethyst glass; $68.30. Mosser Glass, (740) 432-7980, *mosserglass.com*

Brick & Stone

Masonry construction gives a house permanence, as these examples, spanning three centuries and various styles, demonstrate.

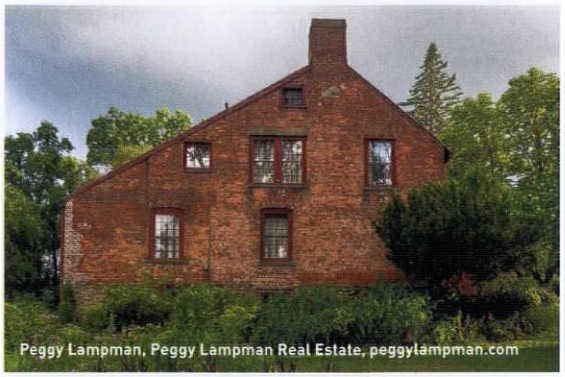
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Joanna Belden, Dehoff Realtors, dehoff.com

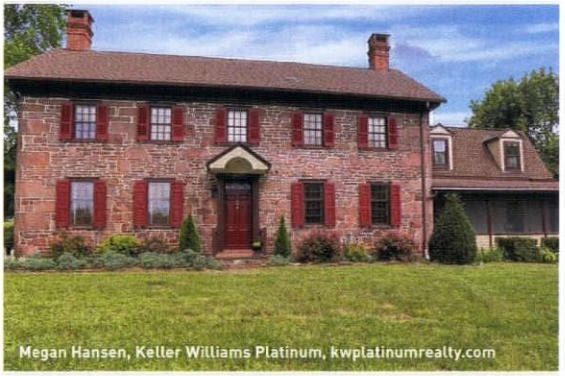
ALLIANCE, OH / $950,000
This sprawling brick Tudor Revival house of 1930 with multiple wings and gables has a massive tower entry with a circular brick and stone staircase. Inside, find vaulted paneled ceilings, brickwork, a copper-hooded fireplace, and a 360-degree library.


Gary Gestson, Historic Home Team, historichometeam.com

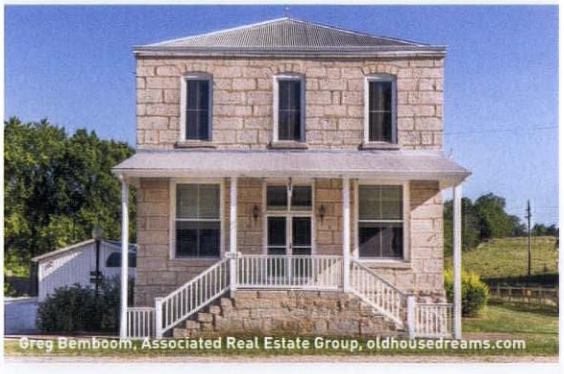
BRUNSWICK, MD / $424,900
This stoutly built fieldstone foursquare of 1902 is colloquially described as "hangover Georgian." Inside are late-Victorian touches, including the door and window trim, plus a handsome newel post and staircase in the side-hall entry.


Peggy Lampman, Peggy Lampman Real Estate, peggylampman.com

CATSKILL, NY / $395,000
Built by a Revolutionary leader in 1792, this Dutch Colonial saltbox is remarkably intact, with wide-board floors, paneled cupboards, and period decorative painting. Also find an enclosed turning stair, original mantels, and plank doors.


Megan Hansen, Keller Williams Platinum, kwplatinumrealty.com

SCHWENKSVILLE, PA / $975,000
Thick stone walls and period staircases, wainscots, and wall paneling are just some of the original touches in this 1790 stone Federal. The property includes a restored bank barn built from the same red stone as the house.


Greg Bemboom, Associated Real Estate Group, oldhousedreams.com

FREEBURG, MO / $292,900
This 1892 hipped-roof house boasts stone arches over windows and a double transom entry. Inside are the original floors, columns, counters, and floor-to-ceiling cabinets from its beginnings as a store.

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CELEBRATING THE SEASON

An ardent collector uses ornaments from the past. **By Tovah Martin / photographs by Kindra Clineff**

Doreen Hampton says it all started with a chatty vendor. At an antiques-show booth in 1993, she was lingering over a pair of Christmas-tree ornaments when the seller turned her into a collector. "I caught the bug," Doreen admits. Two years later, she attended the Golden Glow of Christmas Past annual July convention, and has been in over her head ever since. How many ornaments has she collected? "I can't even guess!"

Although she could decorate to the hilt her 1954 Colonial-style house in Litchfield, Connecticut, that's not her style. She concentrates on two stunning trees, large and tabletop, framing them in white space: fresh and clean colors in walls and upholstery. Timing herself one year, she clocked nine hours to dress the main tree with lights and hundreds of ornaments; larger ornaments in her Polish collection are six or seven inches in diameter. Then she sets up themed antique-book collections, dining- room table settings, and arrangements of winter greens and poinsettias on side tables and windowsills.

December's calendar fills with teas and parties at the house. In mid-January, the entire display is packed up and stored in a "Christmas room" upstairs—except for the Holly china collection that stays in two corner cabinets year round. Christmas is never on hold, however. Doreen scours the internet all year, looking for holiday items to improve her collection. Come summer, she invariably attends the Golden Glow of Christmas Past gathering. [goldenglow.org]



OPPOSITE (far left) Red winterberries add pop to an arrangement of incense cedar, pine, and other conifers. The faux screech owl perched in the greenery is a touch of whimsy. • (top right) A vintage Hoosier cabinet holds the red and white collections: enamelware, Bakelite, linens, nut choppers, flour sifters, vintage booklets, and cocktail shakers. • (center) A children's-book author, Doreen Hampton has a special affection for antique holiday books, seen here on display with antique gift and candy boxes. **ABOVE** Larger ornaments in her Polish collection average six to seven inches in diameter.Blown-glass ornaments date to the 1920s-30s. **BELOW** Doreen Hampton sets up her trees before Thanksgiving. **RIGHT** No lights or garlands: just antique ornaments, from wicker baskets to blown glass. Nature-themed ornaments and birds are a specialty. **INSET** Clapboards of the 1954 Colonial reproduction house are lit by battery-operated candles in the windows; the hushed decorating includes wreaths on the doors.





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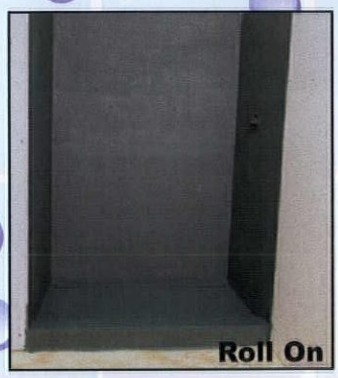
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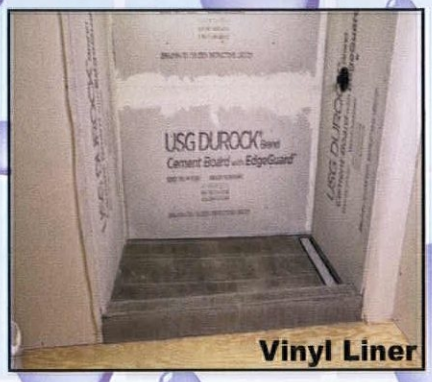
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DESIGN



UNMUDDLING AN AWKWARD ADDITION: *WELL DONE!*

A designer takes us through project planning, decisions, compromises, and budgeting for the major redo of a muddled kitchen. **page 20**

When she reconfigured the kitchen area in her own ca. 1790 house, interior designer Amy Mitchell opted for a focal-point stove, a big table instead of an island, and modern spaces warmed by traditional details.

ERIC ROTH

20 **REDESIGN FOR A PREVIOUS RENOVATION:** ADDING FUNCTION & CHARACTER
On taking your time, must-haves vs. wish-fors, confronting the budget ... and, ultimately, letting the master-suite redo wait.

+ **28** THEY STILL MAKE
30 VINTAGE VISION
32 KITCHENS + BATHS

unmuddling well done: *the* PROCESS

The biggest project in our 1790 farmhouse would be the kitchen, located in a narrow extension between the original house and the barn (now a garage and bedrooms). The connector, which was there by 1830, probably held a woodshed and summer kitchen. The 1970s owners added a bump-out; another renovation came in the 1990s. By now, the remodeled extension detracted from the integrity of the historic house.

BY AMY MITCHELL | PHOTOS BY ERIC ROTH



LEFT Amy Mitchell is an old-house owner, a wife and mother, blogger, and an interior designer based in New Hampshire. **BELOW** The bump-out extension, now the keeping-room part of the kitchen, is flanked by the original old house at left and the barn-turned-garage on the right.





ABOVE The renovation reclaimed the old summer kitchen extension as the kitchen proper, and imagined the bumped-out addition as an enclosed former porch. **INSET** The 1990s peninsular galley wall, 15' long with built-in ovens and a closet, had bisected the narrow room.



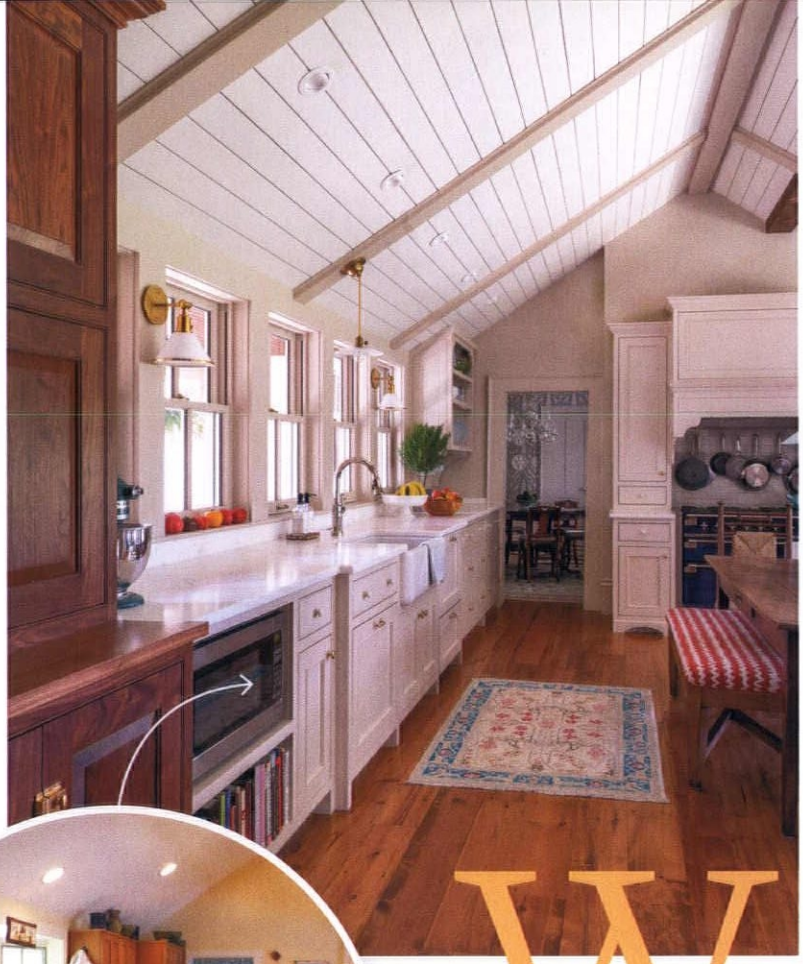
Good planning: I'm an interior designer, but I still needed a team. Vermont's **Sandra Vitzthum,** much-published in OHJ, was my consulting architect. It was she who saw that "reimposing the historic structure," by reclaiming the old summer kitchen as today's kitchen, would inform the rest of the project. **Kitchen designer Lisa Muskat of LKM Design** was invaluable in designing the implied fireplace alcove for the stove, and other custom details. (Lisa, too, owns a 1790 house, so she gets it.) **General contractor Jim Duval,** of JD Construction in Bow, N.H., understood my vision and was invaluable in carrying it out.



Creating a focal point

This vintage-style, blue-enameled range in an alcove is the single most critical piece of the kitchen, after the raised ceiling and additional windows. The alcove is an important part of the implied history. This space was probably the summer kitchen, with its own hearth. During the Victorian era, inserting the kitchen stove into an alcove helped contain the stove's heat and fireproof the kitchen. • I had long coveted a (pricey) European stove. A few years ago, **Aga, venerable maker of English enameled cast-iron ranges, introduced their 48" 'Elise' model**—an updated classic with stainless-steel trim, which costs about $4000 less than comparable stoves.

More Online Amy Mitchell's whole renovation story at **homeglowdesign.com**





TOP A walnut dry pantry is at one end of cabinets painted in Benjamin Moore's Lace Handkerchief, a versatile light beige; the view takes in the formal dining room beyond. **ABOVE** The previous plan didn't take full advantage of the space, leaving dead-end walls. The refrigerator jutted into the room. **OPPOSITE** The navy blue-enameled stove in its alcove is a strong focal point in the kitchen, cueing historical details and colors in the rest of the space. Under retractable pendant lights, the center island is unfitted and has multiple functions.

IMPLIED LAYERS OF HISTORY

I wanted the kitchen area to be more in keeping with the 1790 house, even though this space is not entirely original: **to recapture the footprint and integrity of the historic, narrow ell connector between house and barn;** envision the 1970s bump-out as a later screened porch that has been enclosed; imply a hearth alcove for the stove; use **wide-board heart pine flooring** throughout to match the house. We'd also specify raised-panel cabinets. All this in a workable floor plan, without any adding-on.

When we bought the house about eight years ago, the 1990s kitchen was plenty big, and yet there was hardly anyplace to sit down. A 15'-long peninsular galley wall with built-in ovens and a closet divided the space into two long rectangles; I was forever walking around it. I began thinking of the "keeping room" concept from colonial days: a cozy, multi-purpose space (pre-dating the contemporary open floor plan), built around the hearth.

Our new space would have both a cooking "hearth" and an actual wood-burning stove to help heat the first floor, as is common in New Hampshire. We needed a mudroom, laundry, and pantry. I also wanted to put a master suite where the guest room is (off the barn). I wanted to move my professional office, then an area in the kitchen, to a cottage by the driveway. This was going to take some planning. And money.

The intention was to redo the entire remuddled side of the house: kitchen and bump-out, mudroom, laundry (which was tucked into the barn/garage), the 1970s bedroom and bath. But then we found we would need to remove and rebuild half the roof from the kitchen area because it was not structurally sound. The kitchen budget alone had just doubled. We faced a decision not unlike one many of my clients have faced:

We could proceed as planned, renovating to "get it done," which would mean less attention to the wish list and historical details. Or we could reduce the project scope and get it right. So many times I've seen renovations, and especially additions,



ABOVE The boot room is the entry between a screened porch and the kitchen, unfitted and old-fashioned. **BELOW** Pretty fabric panels elevate the bifold doors that hide coats and clutter. Everyday items hang on pegs. The flooring is durable ½" brick.





A BOOT ROOM FOR ME

I did a long blog post about the difference between boot rooms (English) and mudrooms (American). I concluded the difference is . . . the Atlantic Ocean—kind of like sneakers vs. trainers, custom vs. bespoke. Although the post is somewhat tongue-in-cheek, my point is that the English boot room is a lived-in, devil-may-care space in muddy colors, with unfitted benches, hooks for coats, hunting equipment—all slightly shabby. On the other hand, Americans have turned mudrooms, some with an infinitude of space, into optimistic, obsessively planned organization rooms with built-in compartments. In either case, it's a place to come in from outdoors. Durable floors and finishes are a must. We don't have a lot of space, but we do have icy, wet, and muddy weather. Furthermore, our budget was tapped out. Therefore, our boot room takes inspiration from England, with an indoor–outdoor floor, a closet to hide stuff, vintage pieces, and lots of pegs.

where more emphasis was placed on capturing square footage than on maximizing a smaller space with better planning. I wouldn't be satisfied with half-done. As the kitchen is paramount for our family, we decided to wait on the master suite.

This was to be the forever kitchen in our forever house. It will remain as long as I live here; no redos or updates, for reasons of budget, sanity, and avoiding waste. I would skip trends and look toward classics that would enhance the house. Of course, I would put my own twist on tradition, particularly when it came to such ephemera as lighting and wallpaper.

I'm pleased that all **10 of my earliest must-haves** made it through to the completed project: **1. the scenario** of a "converted porch" where the 1970s roof had to come off, to further the idea of layers of time—a screened porch later winterized; **2. wide-plank pine floors** to match the house; **3. a stove alcove**, in honor of this house that had at least six working fireplaces; **4.** a free-standing, furniture-like **dry-foods pantry** in the main kitchen; **5. a center table** rather than an island; **6. marble counters** (Parisians don't complain about etching!); **7. a plate rack** near the dishwasher for our most-used tableware; **8. a pot rack** over the range, part of maximizing storage; **9. rise-and-fall pendants** on a counterweight over the center table for maximum flexibility; **10. painted finishes**, to carry over the house's palette.







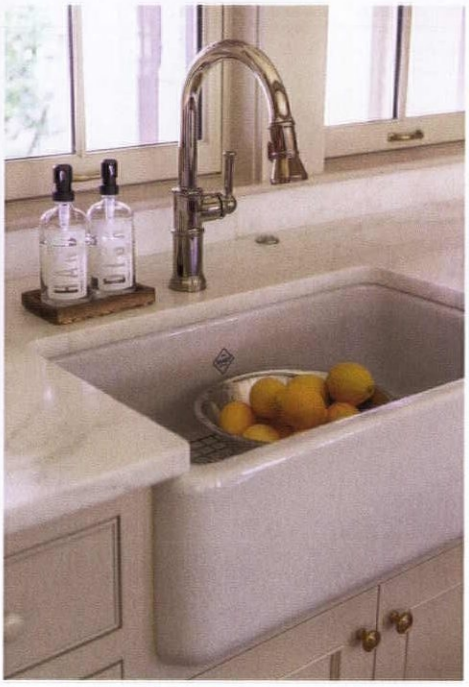




pantry/laundry redo

Now this space functions for storage, and as a butler's pantry and laundry room. The washer and dryer, economically hidden behind simple café curtains, are recessed into space under the stairs, freeing up the aisle. • I wanted upper cabinets to feel open, yet we don't have lots of pretty barware for display. Linen-backed open doors with wire insets lend just the right lightness and informality. • My favorite grassy green would have been too much in the kitchen, which has sight lines to formal rooms, but here it's perfect.









TOP LEFT A custom plate rack near the dishwasher was on the very first wish-list. **ABOVE** The fireclay sink is another splurge: "It just feels and sounds different from porcelain on cast iron. I gave up my first-choice, more authentic faucet in order to justify the sink's expense." **LEFT** The blue Aga stove is beautiful and practical, backed with tile and a convenient pot rack.

"Marble was one of my coveted splurges. Danby marble has a lower than usual absorption rate; so far, mine **has not absorbed any stains,** not even from raspberries. The **inevitable soft etching** fits the aesthetic."

The previous laundry space, carved out of the old barn behind the kitchen, was a mash-up of washer and dryer, a builder's castoff sink cabinet, and a naked toilet. (But we have a powder room nearby.) Now it functions as a larder, a butler's pantry, and a laundry room. Fitted with alcohol- and lemon-proof soapstone counters, it's also our wet bar. (My handsome husband makes the best cocktail between Boston and Montreal; if his job goes bust, we're opening a speakeasy off I-89.) Economically and historically hidden behind simple café curtains on a rod, washer and dryer are ingeniously inserted into space under the stairs, freeing up the aisle. (The linen, about $8 a yard, came from Joann Fabrics.) The tall cabinet beyond is also recessed to allow storage of deep laundry baskets. Unlacquered brass hardware feels good in hand and will acquire a patina.

Here, the walking space ranges 36"–40". In a newer house, I'd recommend at least a 42" aisle, but in a 230-year-old house, you take what you can get. Nevertheless, I can open all the doors with room to spare.

My favorite color is green, and this bright grassy green works in a smaller, enclosed space. Look closely at the apparently historical, small-print paper in the room: another twist on tradition. (It's a good man who doesn't object to pink puppy-dog wallpaper in his bar!)

AMY MITCHELL *is principal of* ***Home Glow Design****, dedicated to "helping time-strapped and style-confused homeowners transform their forever houses with classic style, quality, and comfort to stand the test of time." She just launched a twice-yearly, eight-week, on-demand class for homeowners: https://homeglowdesign.com/themethod/*







ABOVE Family spaces merge seamlessly in what was once an awkward, narrow ell. Beyond the seating area is the screened porch flanking the attached barn. **INSETS** (left) The previous eating counter blocked sight lines and traffic. (right) The owner's antique table and reproduction ladder-backs were beloved, but it was time to let them go.

NOT ALL KITCHENS HAVE ISLANDS

The reasons people give for "needing" an island may be the result of showroom propaganda. A place for the Cuisinart pop-up, an under-counter wine rack, an extra freezer drawer, a trash compactor? Do we really need all of these?

An island can mess up the circulation pattern (too many steps around it!) or block the open oven door. My rule: If you don't have room for a 30" island with a minimum of 42" around it (48" is better), skip it.

A traditional center table in the kitchen is cozy and multi-functional. Use it for prep and eat in the dining room, or take meals here, in real chairs rather than on stools. My table is solid cherry and heavy enough to use as a work table. Its finish is indestructible.

It was hard to find a table 34" deep and up to 80" in length (American tables tend to be 30" deep). So I imported this one from England. It has a utensil drawer, which is invaluable given my limited storage in the kitchen proper.

FOR RESOURCES, SEE PAGE 87.

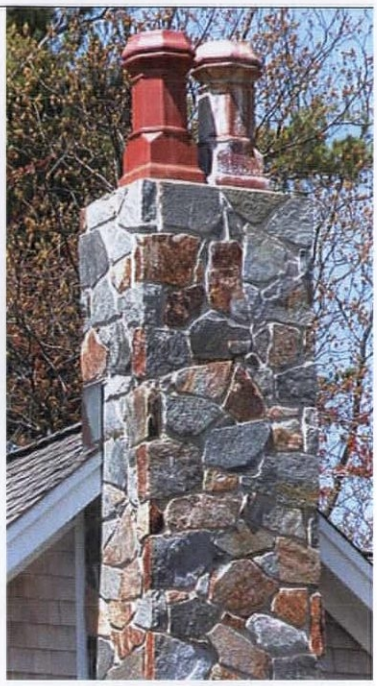
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Pots are appropriate for firebox appliances and for fireplaces 24 to 72 inches. Size is dependent on the top opening in relation to the fireplace opening, and base dimensions in relation to the flue. (Find technical help on the website.) Rain guards are also sold.

Superior Clay Corporation's plant has been in continuous operation for over 100 years. Products also include Rumford fireplace components, herringbone fireboxes, and brick bread ovens. Dealers are nationwide. Superior Clay Corp., **superiorclay.com**

ABOVE The large 'Edwardian' model with rain guards. Photos show a range from Superior Clay; some feature hand carving.













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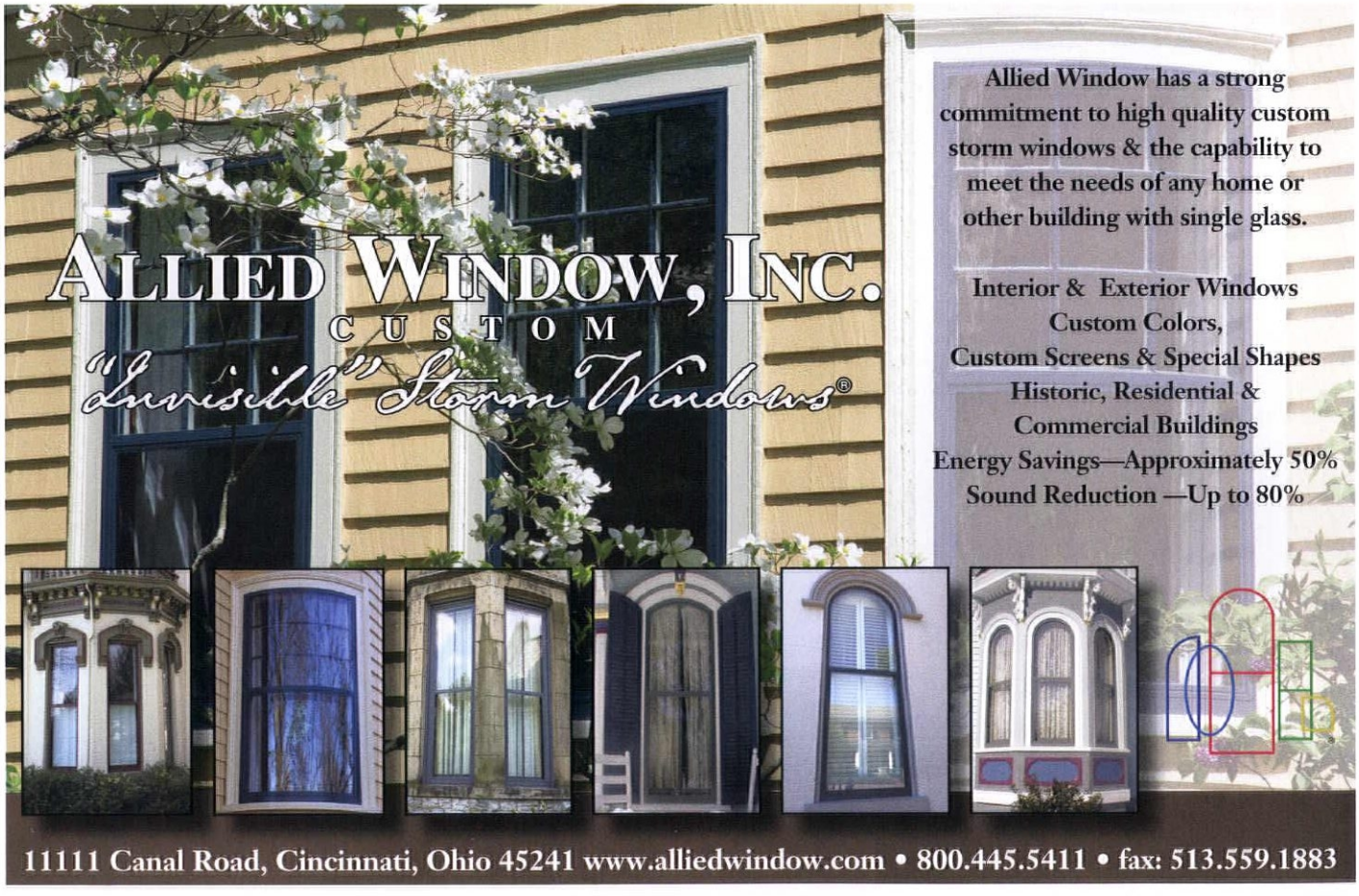
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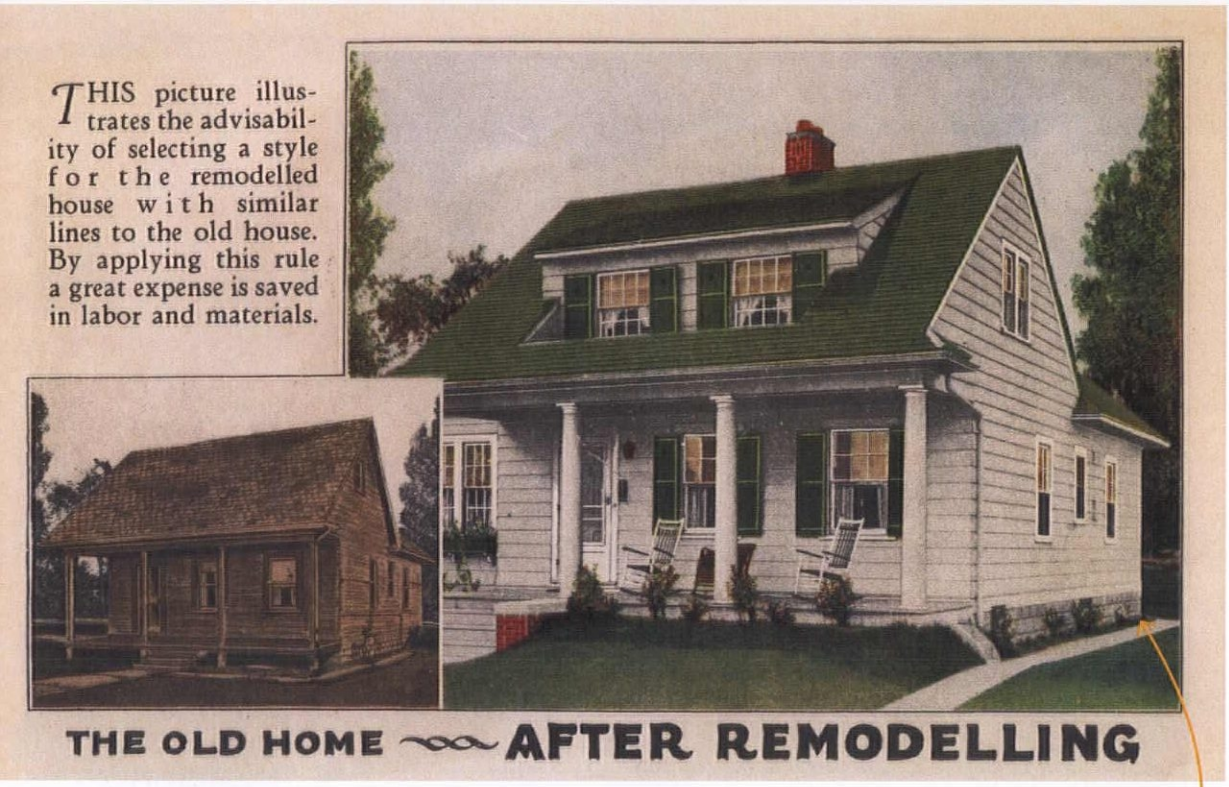
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Call to Remodel, 1928

From a spread in the Henry Simons Lumber Co. catalog.



The Henry Simons Lumber Co. of Minneapolis published a catalog of modest house plans in styles Colonial, English, Italian, and Spanish—to be outfitted, of course, by Simons Millwork.

A spread in this house-plans catalog advocated that "weatherbeaten cottages" be made new by remodeling using modern millwork. The improvements are unusually well done.



Cottage shutters with decorative cutout vents were a staple on Dutch Colonial and other nostalgic styles of the early 20th century. Shuttercraft makes panel and panel-and-louver styles in Western red cedar, with mortise-and-tenon construction; pricing is on the website. ***shuttercraft.com***



By custom-order, fluted Greek Doric porch columns in wood are from Chadsworth Inc., who also offer architecturally correct, load-bearing columns in Polystone or fiberglass. Quotes given online. ***columns.com***

Composition shingles were in use by the 1920s. These green-tone "shakes" from DaVinci Roofscapes have variable tile widths, shown in Mossy Cedar. The warm-tone Autumn is another naturalistic color in the line. ***davinciroofscapes.com***



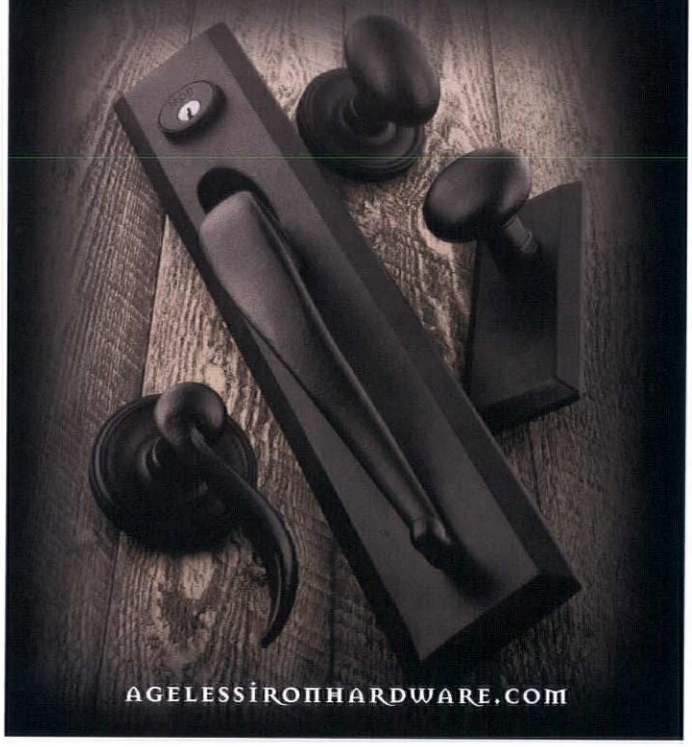
The 'Nantucket' Small Porch Light with clear seedy glass is the right size for a Colonial Revival cottage, at 9 ¾" tall. Solid brass, it's sold with mounting hardware and takes one 60w bulb. It's $139.90. ***houseofantiquehardware.com***



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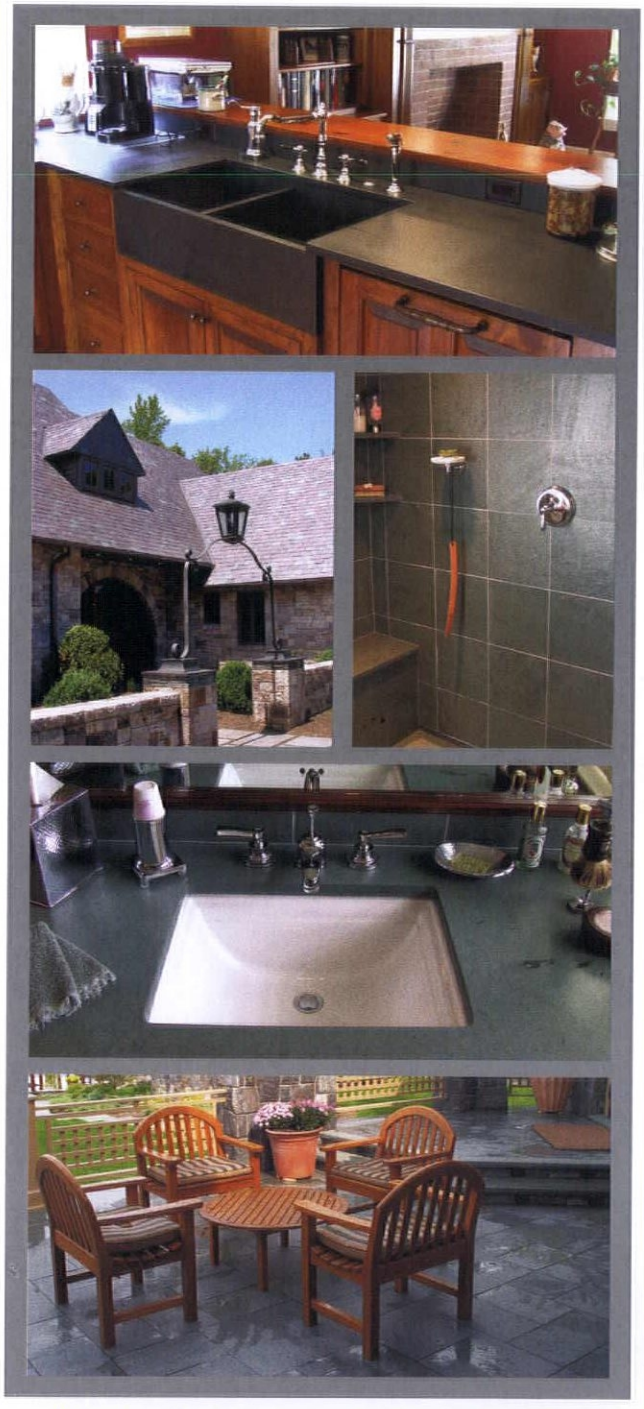
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Cottage Style for a Kitchen

OLD HOUSE JOURNAL READER FAVORITE 2020

Nostalgic details belie the room's efficiency and storage capacity.

Photographs by Steve Gross & Susan Daley

This post-millennium kitchen easily might have survived since the 1940s. Timeless and charming, it has good work spaces and efficient flow as well as vintage bits and period holdovers.

This iteration replaced a 1970s "avocado" remodeling in the 1890 Shingle-style cottage. With Susan Booth of Vintage Kitchens, in Concord, N.H., the homeowners decided to stay within the original footprint. The room is 12" x 12". A modern-day "gourmet kitchen" was out of the question, given the space and the character of the old house. So they made the most of the space, which offers plain cabinets, open shelves, a dishwasher, and a stove alcove. Two original pantries help with storage. The pantries also provided cues for the design of cabinets, mouldings, and other architectural details.

The owner insisted on using the salvaged soapstone sink they'd found. Attic floorboards became one countertop. A small sideboard of the Victorian period was fitted with casters to become a movable island; its original marble top is good for pastry making. The lighting fixture overhead is retractable.

"My goal was to have a kitchen that looked like it came with the house," says the homeowner. "I couldn't be happier with the results."





1. DISPLAY PRACTICAL AND DECORATIVE
Open shelving fills space next to a wall-hung upper cabinet in a kitchen corner. On display are the owner's grandmother's Fiesta and Harlequin dinnerware and other collections. Shelves are edged with a period fabric.

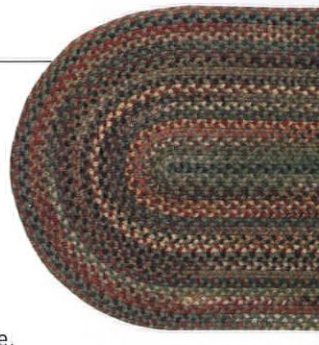
2. COUNTRY SINK
The soapstone sink, a local salvage find, was an important part of the kitchen design. An old, Forties-vintage tablecloth in the owner's collection was used to make attractive curtains—an easy, DIY sewing project.



3. THE STOVE ALCOVE
The refurbished antique gas stove sits in an alcove created by moving a closet and a dumbwaiter. New woodwork was copied from original examples in the Victorian-period house.

4. COLLECTIBLES
Over the stove, a decorative shelf held on brackets displays favorites from a collection of old teapots. The practical, wall-hung pot rack to the left is an old towel bar fitted with hooks.

BE INSPIRED...



Capel has been making braided rugs since 1917. Their Bear Creek-line **braided rugs** are reversible, available in many sizes and shapes. The variegated wool-blend rugs come in five or more color blends; Sage is shown. For a 24" x 36" oval: MSRP $126. ***capelrugs.com***

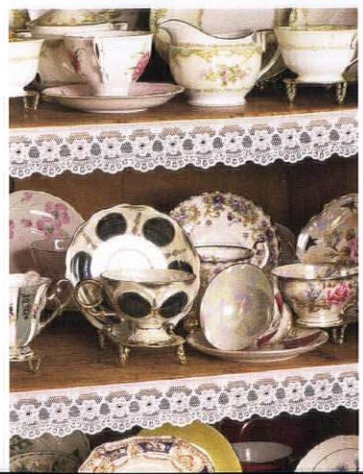


Signature Hardware's swivel-spout, **wall-mount kitchen faucet** has traditional styling and lever handles. With variable centers 7"–9", in chrome on solid brass, it's $129. ***signaturehardware.com***



Turn to Etsy if you don't want to make your own curtains or valances from vintage tablecloths. A Vintage Look makes up 1940s-style treatments from **retro fabrics**. A 34" valance is $26.95; 52" is $32.95: ***etsy.com/shop/AVintageLook***

Evoke Grandma's kitchen. Especially effective behind a glass door, this peel-and-stick vinyl **lace edging** is inexpensive and washable. (Many users recommend adding double-sided tape.) Two 100" rolls (over 16 feet of edging) costs $17.99. Sold through ***amazon.com***



A Transcendent Bathroom in Ojai

OLD HOUSE JOURNAL READER FAVORITE 2020

A seamless addition allowed for this master bath, imagined as a ca. 1930 upgrade. **Photos by William Wright**

"This is the last piece in our collection," the film-director owner remembers thinking when the family first toured the house. For years they had been collecting Monterey, Stickley, and Arts & Crafts furniture; American pottery and Grueby tiles; and native art including Navajo rugs. The aging bungalow, built during the 1910s, was designed by famed architect Myron Hunt. The client was the Midwest industrialist Edward Drummond Libbey (Libbey Glass Co.), who used the place as a hunting lodge. Built of redwood, with board-and-batten construction inside and out, it boasts a front door and beams embellished with Chumash Indian motifs, a massive stone fireplace, and many original fixtures.

The room once known as Mrs. Libbey's suite is now the master suite. With approval from the Ojai Historical Commission, the owners reconfigured the space, adding about 500 square feet to accommodate this bathroom, which was built with period amenities.

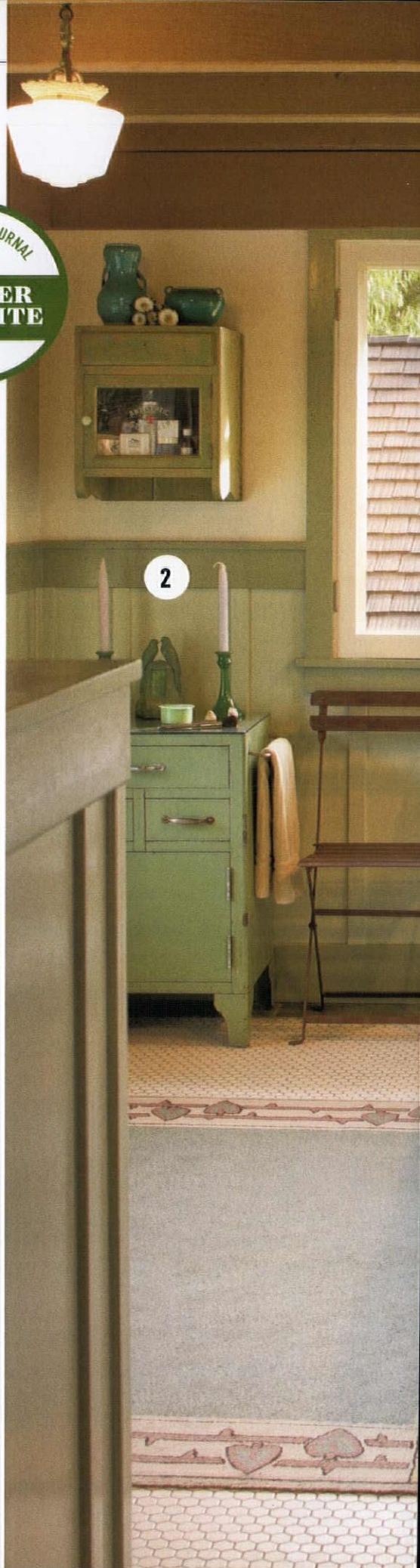


1. THAT BATHTUB
The bathroom offers one of the best views from the house, especially for someone soaking in the re-enameled tub—discovered in the backyard, being used as a horse trough.

2. UNFITTED ANTIQUES
The capacious room has the feeling of bedroom converted to a bathroom in the prewar era. Vintage bits of furniture contribute to the layered, evolved sensibility.

3. AIRY CONSOLE SINK
With slim legs, exposed plumbing, and a streamlined marble top, the double sink seems to float in the room, allowing full view of the floor and wall.

4. PERIOD HEX TILE
The hexagonal mosaic tile with grey grout is both practical and evocative of the period; it's softened and enhanced with a green border and an Arts & Crafts rug.



BE INSPIRED...



This simple sconce with a clamshell glass shade is a classic design of the times. Rejuvenation's 'Foster' **bathroom sconce** is shown in polished nickel with a 4" opal shade. It's $229. ***rejuvenation.com***



Bauer Pottery was resurrected in 1998 to reproduce Bauer's California **designs of the 1920s–1950s**. The 18" 'Rebekah Vase' (also in 12" and 22" heights) is shown in Parrot Green, $275. Vase #213, designed by Fred Johnson in 1934, is shown in Aqua; it's 8" tall and $95. ***bauerpottery.com***



Bushere & Son Iron Studio handcrafts hardware, lighting, and **tile and iron** products. Reminiscent of work from the late 1920s, the Spanish Revival end table is made of wrought iron with contemporary California tiles by RTK Studios; 29" tall and 19 ¼" square, it's $3,500. ***bushereandson.com***



Reminiscent of both Southwest indigenous work and the leaded-glass designs of Frank Lloyd Wright, Stickley's **'Prairie Sand' rug** is of Himalayan wool, hand-woven in Nepal; available in multiple sizes and as a runner. ***stickley.com***

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RESTORE



make sure it's a GOOD ONE

WHAT TO LOOK FOR WHEN HOUSE HUNTING
and when to beware.
+ do your homework!
+ big-ticket repairs
+ 10 must-have tools

page 38

HAVE A NICE DAY/ADOBE STOCK

Taking on an old house to restore is an adventure not without its perils.

46 **KNOW-HOW:** HOW TO DIAGNOSE, AND FIX, A TRADITIONAL DOOR
They bind, they scrape the floor, they pop open or refuse to close. Most common ills are easily addressed with basic carpentry.

+

50 OLD HOUSE DIYer
52 SALVAGE IT
55 DO THIS, NOT THAT



This 1919 Sears bungalow was a wreck when the current owners bought it. Arts & Crafts bungalows tend to be pricey, so sweat equity is one way to get in on the ground floor.



FOR FIRST-TIME BUYERS

You've fallen in love with a house. Not just any house—an old house, whether that be your dream, or for its location or its price. Taking on an old house for the first time is a true adventure not without its perils. Unknowns abound in all houses, even newer ones, from water in the basement to roof shingles that crumble at a touch. In an age of buyer beware, what's to protect the newcomer?

BY MARY ELLEN POLSON

Finding a house with a vintage pedigree that's also well built, and which suits your budget and appetite for restoration, is a challenge. We'd rather you were armed with an assessment of the potential pitfalls.

Use your instincts. Does the house "feel right" to you? Does it flow comfortably? As you look around, don't be dazzled by fresh paint, or even a new kitchen. Be on the alert for warning signs, from cracks in an outer wall to uneven floors to damp or falling plaster. All of these issues are potentially complex and can be expensive to resolve.

After the offer and acceptance, get a thorough building inspection. Be there if you can. A good inspection can find many potential pitfalls that can either cost you immediately or further down the road (see "Big Ticket Items," p. 41.) While in some circumstances one or more of these may be deal breakers, in other cases, the solution is fairly straightforward. Something like asbestos-wrapped pipes, for instance, often will be addressed by the seller at minimal cost to you before closing. (A good real-estate broker should negotiate that for you.) That said, an inspection can't cover everything. Many essential elements and critical failures can't be seen without opening up walls, such as the source of an old leak or the current state of the electrical wiring.

As someone who has bought and sold six old houses (I'm living in the seventh), I wish I could tell you that I've anticipated every problem that could possibly crop up. Not even close. With every "new" old house, there was another unforeseen issue. My first house, a 1942 Cape Cod, presented my first experience with knob-and-tube wiring, which had to be completely replaced. On a moving deadline and in a hurry to find a house in a new town, my [*text cont. on page 45*]

TOOLS + MATERIALS

the essentials

You'll turn to these tools again and again.



Putty Versatile

The 1" flexible high-carbon steel putty knife may be the most versatile tool in the house. Use it to apply joint compound, spackle and fill holes in walls, pry up carpet staples, and of course, to putty a window. $3.79. Hyde Tools, (888) 211-8621, **hydesstore.com**

Tighten Up

Consider that Phillips-head screws didn't appear until 1933. (Flat-head screws were invented in 1744.) That's reason enough to buy a 6-in-1 reversible screwdriver. This model includes two sizes of flat and Phillips bits, plus two nut drivers. $7.95. HTS Hobby Tool Supply, through Amazon, (888) 280-4331, **amazon.com**



Measure Anything

Measuring tapes come in many sizes, but the pros depend on 25' locking tapes. The PowerLock 25 makes it easy to measure, lock the Mylar-coated blade, and get an accurate measurement. The blade also includes stud markings. $25. Stanley Tools, (800) 262-2161, **stanleytools.com**





Sling it!

A good hammer is a household basic. This American-made 16-ounce curved rip claw is forged in one piece, yet has a comfortable leather grip. Use the head end for framing and carpentry, and get added torque when pulling out nails or prying loose boards with the claw end. $35.97. Estwing, (815) 397-9558, **estwing.com**

Basic Cutter

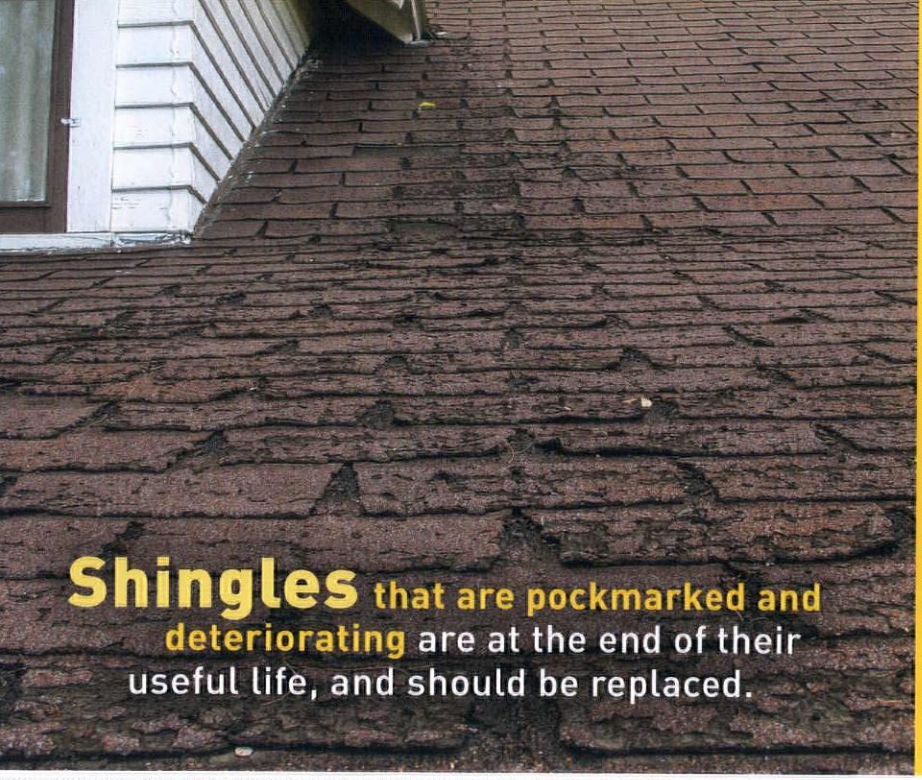
The original utility knife was a Stone Age tool. The ergonomic Fastback flip knife is a big improvement, providing outstanding control for cutting drywall, trim, etc. Flip the blade back and cut string or wire in the back slot. $9.99. Milwaukee Tool, (800) 638-9582, **milwaukeetool.com**



On the Level

The 24" box-frame level is irreplaceable for tasks ranging from hanging artwork to measuring the correct height for a chair rail. The Pittsburgh level includes three shatterproof bubble vials (one horizontal and two vertical) and has comfortable hand holes. $9.99. Harbor Freight Tools, (800) 444-3353, **harborfreight.com**





Shingles that are pockmarked and deteriorating are at the end of their useful life, and should be replaced.

THE SHORT LIST

> ***Will there be projects? Plan on it.***
> ***Will I have to make the repairs myself? Not necessarily.***
> ***Will I need extra cash after closing for those? Yes! At least 10 to 20 percent of the purchase price.***
> ***What's the best way to find good tradespeople? Word of mouth. Ask neighbors and anyone you talk to about a project, and check out community and historic-district bulletin boards online.***

Big Ticket Items Homebuyers whose interest in the exterior begins and ends with curb appeal have their priorities in the wrong place. **Consider the envelope first before getting to the contents inside!** Give the exterior your full attention, starting with the roof and continuing down to foundation and basement.

the ROOF

The inspection report should specify the condition of the roof, and the years of useful life still left in it. Signs that an asphalt or shingle roof needs significant repair or replacement include missing or loose shingles; curled, cracked, or dry shingles; dark patches that indicate moisture penetration; excessive moss growth; missing or damaged flashing; a sagging roof line.

Which problems are deal breakers? It depends on whether the seller is willing to spot the cost of replacing or repairing the roof, or will only sell in as-is condition, meaning it becomes the buyer's problem. Let's say the house is on the small side, with 1,700 square feet of roof. Asphalt roofs typically cost about $3.50 to $5.50 per square foot to replace. That translates to about $6,000 to $9,000 for that hypothetical small house. The tag for reroofing a house that's twice as large could be up to $20,000. That's a lot of pressure on a first-time buyer's budget unless the asking price is low.

The stakes get even higher when the roof is clad in clay or concrete tile, or slate. Although these historic roofing materials can last 50 to 75 years or more, they become vulnerable when the supporting substructure begins to fail. Signs of wear include cracked, broken, or loose tiles, flaking or peeling tile (spalling), white efflorescence from water absorption, and metal failure on flashing and fasteners. If there are warning signs on 20% or more of the tiles, the roof has reached its tipping point and may need replacement.

For a first-time buyer on a budget, that failing roof can indeed be a deal breaker. Substructure repairs for these heavy and costly materials can be just as labor-intensive as laying completely new roofing. Replacement costs are double to three times as expensive as those for asphalt roofs ($9 to $15 per square foot or more). For our hypothetical small house, replacing that beautiful slate or clay roof could run $15,000 to $25,000. For a house twice as large, the ticket might be $40,000 or substantially more. Since the materials are less common than the ubiquitous asphalt shingle, it can be challenging to find a roofing contractor with the necessary skills to do the work, too.

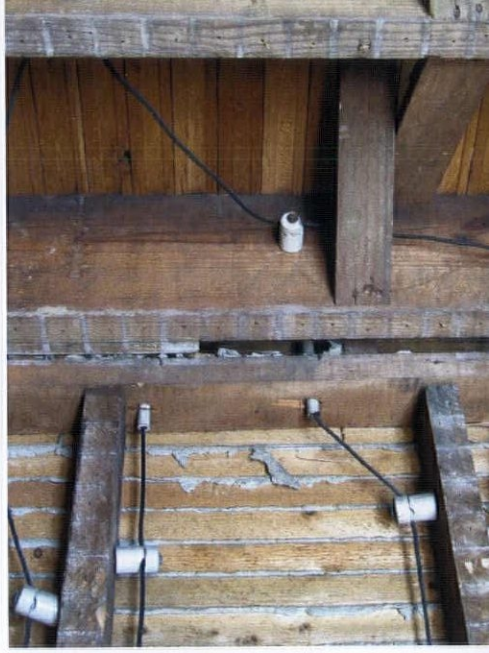
As for homes with standing-seam or other types of metal roofs, the prognosis is a bit better. Metal roofs can last up to 100 years or more, provided they're kept painted and free of rust. If the paint is peeling or beginning to rust, it needs attention. Hire a professional to clean and prep the roof, then coat it either with a metal-specific paint or an elastomeric coating. The process, of course, is not cheap, running between $1.35 and $1.85 per square foot, including labor. That translates to about $2,300 to $4,625 to protect the roof with an elastomeric coating.

COURTESY E3 ROOFING & REMODELING

More Online Historical roofing: **oldhouseonline.com/repairs-and-how-to/roofing-historic-buildings**

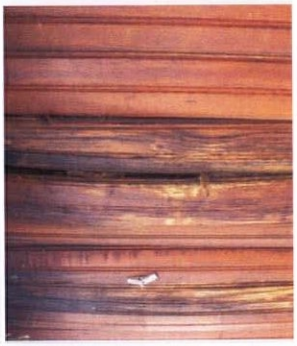
ELECTRICAL & PLUMBING

Even if the house has 200-amp service, **that does not meaning all the wiring in the house is up to code.** In real-estate speak, many older houses have "mixed" wiring, from ungrounded knob-and-tube that predates World War II to aluminum wiring installed in the 1970s. If the inspection indicates that the wiring is a safety hazard, you are looking at a big-ticket repair, perhaps $20,000 or more to rewire the whole house. | **When the "mixed" term is applied to plumbing,** that means you'll likely find everything from cast-iron waste or vent pipes and copper delivery lines to galvanized pipes and modern PVC. Low water pressure may be a sign that some of the older iron or galvanized pipes are corroded or blocked. While they may eventually need replacing, this presents less of a safety risk.



RIGHT Knob-and-tube electrical wiring may still work, but it's a safety hazard because the system is not grounded, and most codes don't allow it to remain.

siding + trimwork



As you approach the house for the first time, **take a look at the porch and eaves.** Is the wood sound, or **are their signs of rot or deterioration**, such as peeling paint, dirt, or mold? All are signs that the owner has let things go. Then look at the siding: **have the shingles or clapboards been stained or painted recently?** If the paint is peeling, blistering, or faded, that's a sign of deferred maintenance. Look further: if the wood trim on the porch and under the eaves still appears to be mostly sound, and the clapboards do, too, the house is probably sound. ● If the house is brick, **check the mortar joints.** Brick lasts practically forever, but mortar can deteriorate and usually needs repointing (a method of refilling missing material) every 60 or 70 years. Mortar that crumbles at a touch or is missing altogether in sections are warning signs that an extensive repair is needed.

LEFT Bowing beadboard on the porch ceiling is a sign that water is percolating in through the roof.

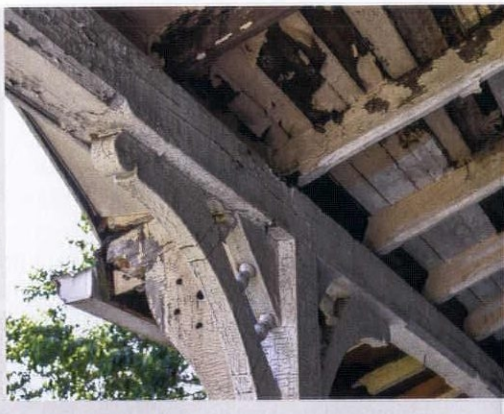
HAZARDOUS materials

The most common hazardous materials found in older homes include asbestos, lead paint, radon, and mold.

ASBESTOS Because it is fireproof, asbestos is common in 20th-century building materials from exterior siding to vinyl asbestos tile. It is only dangerous when it's deteriorating or disturbed—damaged, it releases microscopic fibers into the air, where they can be inhaled or swallowed. Exposure can cause lung cancer and mesothelioma.

Since many banks will not write mortgages on houses known to contain asbestos, the seller usually ends up paying for or crediting the cost of remediation. If the asbestos is prohibitively expensive to remove, it may be a deal breaker. Still, the house may be worth it, especially if the asbestos is sound and located where it can be left undisturbed.

LEAD PAINT Lead is common in household paint applied between 1922 and 1978. Like asbestos, it's only dangerous when deteriorating. Unlike asbestos, a painted surface easily can be disturbed. (Test for lead paint with an instant-read kit, available at builder's stores or online.) Lead paint can be encapsulated with paints and sealers specifically formulated for the purpose. If you were planning to paint anyway, however, consider professional removal, getting rid of the hazard once and for all. The pros wear protective equipment, including a NIOSH-certified respirator with a HEPA filter, and use only vacuum-attached power tools and low-heat removal methods, such as Eco-Strip's Speedheater products.



ABOVE When lead is present in paint, the best approach is professional removal.
OPPOSITE Because the material is so hazardous when disturbed, removing asbestos means wearing full body protection.

COURTESY WIKIMEDIA COMMONS (BTM.); PI-



1



2



3



4

tools for safety & power

1 Breathe Freely
Protect your lungs and brain from dust, particulates, and hazardous materials any time you work on the house with the NIOSH-approved, 6300 reusable cartridge respirator. Paired with safety glasses and gloves, a mask is essential restoration equipment. $15 to $18. 3M, (888) 364-3577, **3M.com**

2 Palm Sander
Sand butcherblock counters, freshen up unpainted trim moulding, and even plane shavings off a sticky door with this random orbital palm sander. The single-speed sander takes quarter sheets of sandpaper, so no need to buy proprietary sheets. $45 to $50. Porter-Cable, (888) 848-5175, **portercable.com**

3 Cordless Drill
Remove and reinstall hinges, mount light fixtures, assemble furniture, and more with the 20V MAX cordless drill. Offering solid battery life and quick recharges, it operates at speeds up to 1,500 rpm and comes with a built-in task light. With a driver, charging base, and soft-sided carry bag: $99 to $129. DeWalt, (800) 433-9258, **dewalt.com**

4 A Step Up
A sturdy 6' step ladder enables you to safely reach and work on surfaces up to ceiling height in most houses, even old ones. The FS1506 fiberglass ladder includes a molded top with slots for tools and also holds a paint tray. $109.99. Louisville Ladder, (800) 666-2811, **louisvilleladder.com**

Should you decide to do the work yourself, follow the same protocols as the pros.

RADON Radon is an invisible, odorless radioactive gas that occurs naturally in soil in locations all over the U.S. Radioactive particles filter up through ground sources such as unfinished basements and cracks in the foundation and walls. When inhaled, the particles can damage the cells that line the lung, potentially leading to lung cancer.

Your inspection report should include a radon report if you live in a radon-prone area. Radon levels in excess of 4 picocuries per liter are considered potentially dangerous. Although a test that comes back at that level or higher may be a deal breaker, there are ways to fix the problem. Request that the seller install vapor barriers over exposed soil in crawl spaces and basements, and seal leaks and cracks in foundation walls, then retest. (For more on radon, and a map of risk-prone areas, visit epa.gov/radon.)

MOLD Mold can be found almost anywhere moisture is present, proliferating on any household surface. It's most harmful in areas that can't be seen—in voids behind walls, inside HVAC ducts or cavities, or in attics or basements. Although many are harmless, toxic molds *Stacybotrys chartarum*, better known as black mold, and *Memnoniella echinata* should be addressed with the seller during consideration.



basement & FOUNDATION



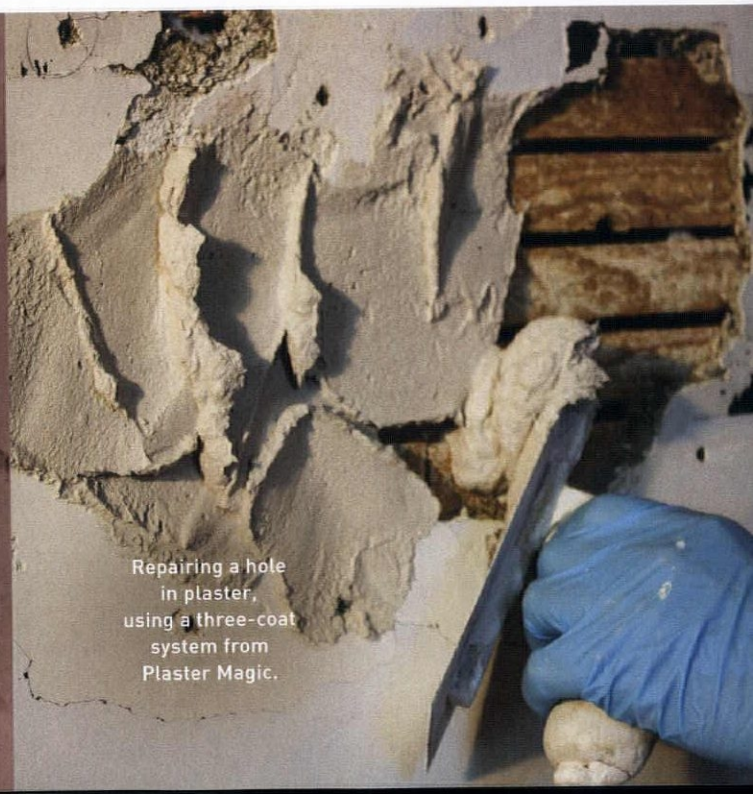
Many first-time buyers don't even glance in the basement before making an offer. Big mistake! The basement is the best place to examine the structural integrity of the foundation, and to check for persistent wetness. A damp basement not only makes the house less pleasant to live in, but also sets the stage for mold growth and water penetration that can ultimately undermine the foundation. **Minor dampness from water seepage can usually be fixed by applying a waterproof coating or installing a sump pump.** But water that persists, especially after rain, indicates that something is wrong—gutters are plugged or missing, household appliances or the attic lacks proper venting, or most seriously, the ground around the foundation allows water to flow toward the house rather than away from it.

Although all of the issues above are fixable and probably not deal breakers, more serious damage down below is another story. **Slumped or bulging walls with no evidence of repair, cracks that appear to be moving, spalling or efflorescence** (surface delamination and white patches on stone or masonry) are all signs that water has been getting into the basement, probably for a long time. If the basement has one or more of these warning signs, it may be a deal breaker. Still interested? Your building inspector will refer you to a structural engineer. After you've paid hundreds (or even thousands) for an evaluation, the engineer may tell you everything looks fine—or issue an astronomical repair estimate.

ABOVE If the basement shows signs of water infiltration and mold, you may be able to remedy the problem by applying a waterproofing coating like UGL's Drylok Extreme, which is guaranteed for 15 years (inset). But look out for large cracks and movement.

failing **PLASTER**

If you find a house or apartment with real plaster walls, don't be put off by a few cracks, holes, or other minor surface imperfections. Repairing small areas of damage is relatively easy (especially compared to drywall) and can give you your first experience with this versatile, long-lived material. Alarm bells should go off, however, if you see bulging walls or plastered areas so cracked or water-damaged that the material no longer holds firmly to the lath substrate. Pay special attention to the condition of plaster on upper floors. If there are signs of extension delamination (finish-coat failure) or key failure (where the plaster has detached from the underlying lath), repairs may be not only extensive, but also expensive. The cost of professional drywall installation in a 12' x 12' foot room, for example, will run between $1,000 and $1,600. While more desirable, professional plaster repair is even more expensive in many areas of the country.



Repairing a hole in plaster, using a three-coat system from Plaster Magic.

BURIED OIL TANKS?

Buried steel oil tanks eventually rust, and leaks will pollute soil and groundwater. A simple removal costs $2,500–$4,000, but the price skyrockets if fuel has leaked. Remediation usually means digging up the area with a backhoe. If oil has made it to a nearby water body, things get expensive and potentially unresolvable. Add a contingency for removal and remediation to your contract with the seller.

fireplace & chimney

If it's important to you that the chimney and fireplace be safe enough to use, hire an accredited chimneysweep to perform an inspection before the closing. (It usually isn't part of the building inspection checklist.) The older the house, the more likely the chimney is to need work. Failed liners and flues blocked with rubble or bird's nests are real fire hazards. Additionally, the firebox may lack firebrick, designed to withstand the repeated heating cycles in a fireplace. While all of these conditions can be remedied, sometimes they can't be, at least without rebuilding the entire chimney. You may have to settle for gas logs, or accept that the fireplace is now merely decorative.



ABOVE Paul Smith of J.P. Chimney Services installs clay flue liners to extend the height of a 100-year-old chimney.

Check *the Flood Zone!*

Flood-insurance rates are projected to rise in the next few years, so check the flood-zone status of any house under consideration. Some flood-prone areas include flood-zone status as part of real-estate disclosure information—but many don't. **FEMA flood-zone maps, detailed down to the individual parcel, are usually available online** (look under the .gov for your town or county, then search tax parcel information). If you'd like to add on in a flood zone, **you may be forced to raise the house** above the base flood elevation. Raising even a small house costs $20,000 or more.

husband and I bought what we thought was a "safe" brick row house built in 1840, only to discover the brick was literally crumbling to dust on the back side where a window had been closed up.

Occasionally inspectors miss things. Our beloved 1923 Colonial Revival had a bad sill under the front door, but the inspector would have had to crawl 30 feet on his hands and knees to find it. (Needless to say, he didn't.) The contractor who made the repair had opened the entire front façade down to the sheathing as a Category 5 hurricane bore down on our coastal town. Fortunately, the storm missed us and the house came through fine, thanks to stout sheathing composed of good old inch-thick solid boards, not modern MDF.

While I've learned something new from every old house I've owned, I still feel like a novice myself. So I research any potential issue beforehand, and have even paid for additional inspections when warranted. My current house (built in 1913) had a blocked chimney flue, wiring so shoddy that several fixtures are run out of original outlets, and a buried oil tank. We bought it anyway. For once, we got some unexpected good news: the underground tank has a cathodic protection system that prevents corrosion, so the tank won't leak. Even though the inspection report says removal is "inevitable," it should last for 25 more years. Break out the champagne!

FOR RESOURCES, SEE PAGE 87.

How to Diagnose (and Fix) a Door

It's a rare door in an old house that swings effortlessly and closes shut crisply. **By Mary Ellen Polson**



The older the house, the more likely it is that at least one door will bind, scrape the floor, or refuse to fully close. Causes for binding and sticking include paint buildup, seasonal expansion and contraction, loose hinges, or loosening of the joints between stiles and rails.

Like other historic elements in the house, treat the door with respect. Resist the urge to cut or plane any portion of the door, and make repairs that are both strong and that permit the door to continue to shrink and swell with seasonal changes. To figure out why the door won't operate properly, open and close it a few times. Ideally, there should be a consistent gap of about 1/16 to 1/8 of an inch between the door and jamb on all sides. Once you've identified one or more sticking points, consider these options for returning the door to optimum condition.

Binding

A door that sticks or binds at the top, on one side or the other, or along the bottom may be suffering from excessive paint buildup, loose or poorly installed hinges, or seasonal swelling.

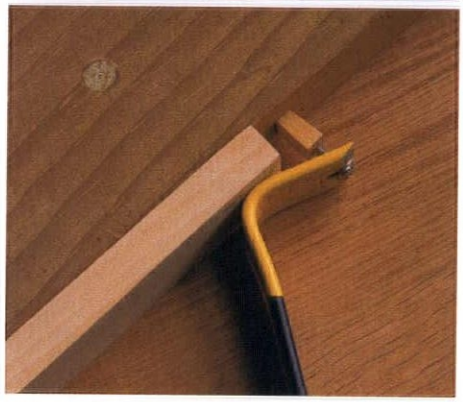
To remove paint, scrape away excess layers, where the door rubs, with a scraper, or use or eco-friendly paint remover. Try the door and see whether that's resolved the problem. If not, there may be an additional problem.

Hinges usually work loose at the top of the door. To check, partially open the door and lift up on the knob while pushing the door up toward the jamb. If the hinge moves, it may be loose enough to cause the door to bind along the side or scrape the floor at the bottom. Try tightening the screws. If that doesn't work, the screw holes are probably stripped. If that's the case, secure the leaf of the hinge that makes contact with the door with longer screws—provided the stile is solid wood. If the hinge is still loose,

ABOVE An 18th-century, four-panel door has a slight sag at the top and a notable gap near the bottom, indicating it may have suffered ill-advised repairs in the past. There should be a narrow, consistent gap between the door and jamb on all sides.

Traditional panel doors are held together with mortise-and-tenon joints, secured with pegs through the sides of the tenon, **or by wedges on the ends of rails.** This framing method leaves the panels free to expand and contract with seasonal changes. **If the joints do not remain tight,** the door eventually will sag.





TOP To remove a stile, first remove the pegs that hold it to the tenon on the rail using a pin punch that's smaller than the peg. **ABOVE** To extract a stubborn wedge that hasn't been glued in place, drill a screw into the wood, then ease the wedge out with a claw hammer. **RIGHT** To remove the door, first loosen and remove the hinges. Hold the door steady or wedge it underneath to take weight off the hinges.

you'll need to remove the door, drill out the old screw holes in the jamb, and then patch them with a wood-repair filler (Abatron's WoodEpox is one brand). Once that's cured, re-drill pilot holes for new screws. Since most jambs are only ¾" thick, be sure to use screws slightly less long. The screw heads should be small enough to fit flush with the hinges. The same repairs work for loose bottom hinges, too.

A door that scrapes the floor or won't fully close at the top in hot, humid weather can be planed, but there is a downside: once the door shrinks when cold weather returns, there may be a gap at the plane edge—a major consideration for exterior doors in cold climates. Plane as minimally as possible, and consider adding compressible weather stripping along the planed edge to help the door close tightly when colder weather returns.

REMOVING A DOOR

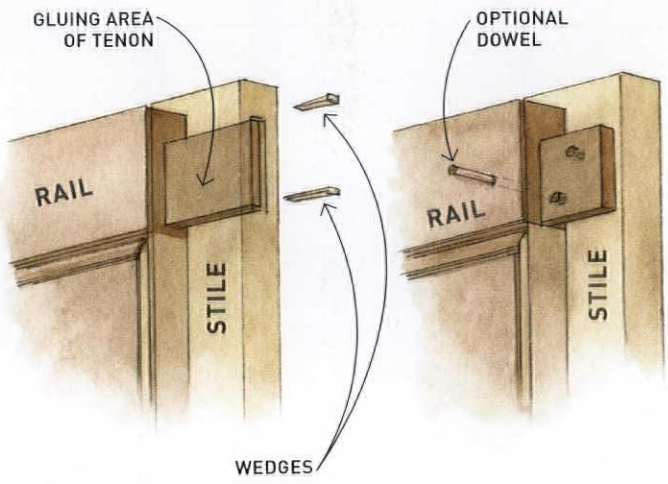
To remove a door for repairs, close the door and wedge it underneath to take weight off the hinges. (The more weight on the hinges, the harder it is to remove the pins, increasing the chance of damage.)



- With a hammer and flathead screwdriver, **tap the pins gently up and out**. If the pins resist, try a penetrating spray-on oil (WD-40 or a natural oil, such as coconut). If paint buildup above the pin is interfering with removal, scrape away the paint or soften it with paint remover.
- If the pin is still stuck, carefully **grasp the finial with a pair of locking pliers**. Turn the pin gently, just enough to break the bond.
- For stubborn pins, **remove the lower ball or finial and knock the pin upwards with a punch and hammer**. If that fails, unscrew the hinges from the jamb, taking care that the door is firmly wedged or supported in place.
- **Free up all the pins before completely removing them**. Since the top pin supports most of the door's weight, work from bottom to top.



ABOVE A raised panel door that doesn't quite close at the top may be suffering from excess paint buildup, either on the door or on the hinges.



To tighten a loose joint where a door stile meets a mating rail, look for the tenon on the edge of the door. First, remove the wedges that hold the tenon tightly in place. Then pull the tenon loose and coat it with glue. Press it back into the rail and secure with new wedges. If the tenon isn't very deep, secure it with one or two dowels, hammered in place and sanded smooth.

Joint Separation

Old doors are made out of vertical stiles and horizontal rails that hold two, four, or more recessed panels in place. The joints that hold them together are formed by tenons that jut out of the rails and into the stiles. Gaps that appear between the rails and stiles can result from the weight of the door, poor construction, seasonal conditions, or all three. Open joints usually appear at the top of the door first, but if left unattended will continue to effect other parts of the door. Doors with loose joints can sometimes be repaired in place, but for best results remove the door and work on a supported surface.

Begin by removing any paint, filler, or caulk from the joint with an environmentally safe paint remover or stripper. If the joint has a through tenon, remove the old wedges, visible on the stile face on the edge of the door. If the wedges won't budge, pull gently at the joint and push it back and forth a few times until the wedges come loose. Using a syringe, inject carpenter's glue into all the exposed areas of the joint, working as much glue as possible onto the broad sides of the tenon.

Push the tenon fully into the mating joint and clamp tight. Wipe up and remove all excess glue—this can be messy. Make new wedges, slightly longer than the old ones, and drive them in securely. Once the joint is dried and cured, chisel and sand the wedges flush with the edge of the door. If the joint opens back up, add a couple of pegs or dowels through the stile and tenon. Stain or paint as needed to finish the door.

Panel Movement

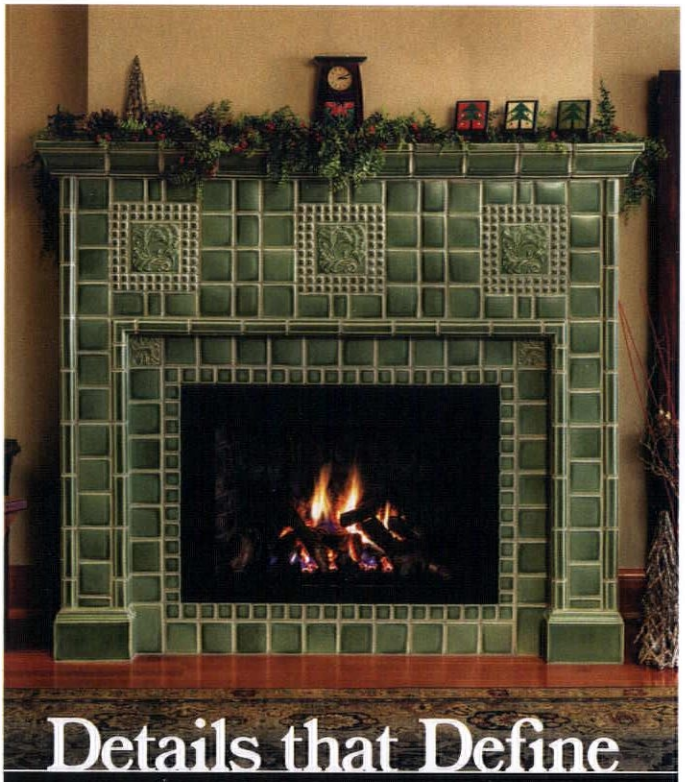
The panels in a traditional door are designed to move slightly in place with changes in temperature and humidity. While this gives the door greater longevity, it can also mean that bare wood appears at the seams and joints when exposed to the weather.

To avoid exposed seams on an exterior door, use a prep coat that's flexible once cured, such as an oil-based stain. Saturate seams and joints heavily with the stain before applying a finish coat—preferably a flexible alkyd exterior paint or stain.

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Door Curtains & Portières

Expert advice on traditional placement and installation of drapery at doorways. **By Lynn Elliott**

Aesthetic yet functional, curtains or drapery at the door or in the doorway act as privacy screens while adding color, pattern, and texture. Doorway drapery reached its height of popularity with the Victorians, but continued to be used in houses during the Arts & Crafts and Colonial Revival periods. David E. Berman of Trustworth Studios, and Dianne Ayres of Arts & Crafts Period Textiles, offer guidance here on how to hang period curtains, and various types of hanging hardware.

EXTERIOR GLAZED DOORS

Old-house entry doors often feature glazing (a glass window or windows) as well as sidelights, compromising privacy and light control. "If the door is opened a lot, it's best to place a rod at the top and bottom of the glazed area or the door," says Dianne Ayres. Securing the curtain to the door will stop it from interfering with the door's function. Curtains for doors with glazing—whether exterior front doors and French doors—are typically hung on a top and bottom pair of sash rods. Sash rods are ⅜" curtain rods that may be round or flat. The rod is secured to the casing of the door by different types of brackets: swivel-end brackets, socket projection brackets, or inside-mount socket brackets.



SASH RODS

For sidelight curtains, sash rods with inside-mount brackets may be hung within the casings, but spring-tension rods are also an option. Measure the inside width of the sidelight window to determine rod length.Tension rods are adjusted by twisting the rod clockwise or counterclockwise. Sash rods for most glazed doors will range between 24" and 48". Round, brass sash rods with socket projection brackets are a period-appropriate choice because, although the style of curtains changed over time, the type of hardware remained fairly consistent. Still, most types of sash rods are discreet enough to work fine for a traditional home. Another option is the swing-arm rod, often used on French doors because they can be swung away to let light through. Swing-arm rods pivot on a hinge that allows the rod and curtain to be moved 180 degrees away from the window. They can extend from 20" to 36".

SASH RODS To install a sash rod with socket projection brackets, measure the width of your door's glass for the length of the curtain rod needed. Subtract ⅞" from the overall length of the rod to allow room for the rod to slide into the socket. "For doors, sash rods are most typically mounted about 1" to 1 ½" above and below the glass, and about an inch to each side," says Ayres. Position each bracket and mark screw holes. Drill pilot holes and then fasten each bracket. Slip the curtain onto one of the rods. At the top of the door, tip one end of the rod in a socket and then slide the other end into the opposite socket. Repeat with the bottom rod.



SWING-ARM RODS

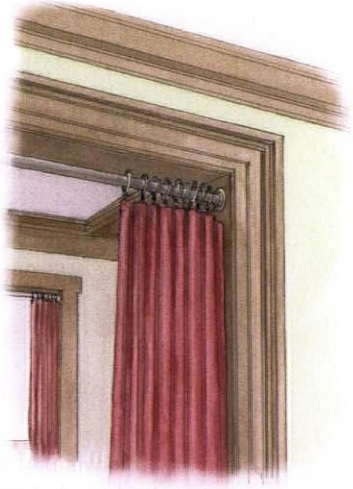
SWING-ARM RODS A swing-arm rod is adjustable via a set-screw that loosens or tightens it. Extend the curtain rod to the width and lock it in place by turning the set-screw clockwise. At the top of the French door's glass, hold the bracket in place against the door frame and mark the position of the mounting holes on the frame. Attach the bracket with only one screw. Hook the rod on the mounting bracket and check for level. Drill pilot holes and, with rod in position, secure it with the screws. Repeat for the bottom rod. Hang the curtain. On French doors, swing-arm rods should mirror each other.

INTERIOR PORTIÈRES

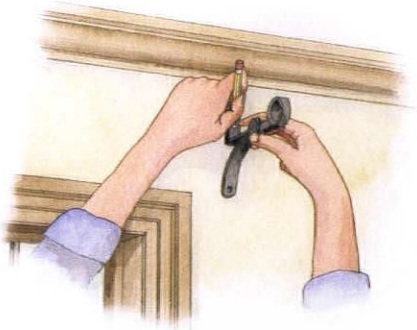
Portières—drapery hung in the doorway between two rooms—were used as a means to separate the spaces, reduce drafts, and dampen sound. "There are no hard-and-fast rules for hanging them," says David Berman, but, typically, "portière rods go *within* the casings. Usually you can see the ghost of where the portières were hung [on the woodwork]." Rods were 1 ½" thick and set 4" to 5" down from the head of the doorway, mounted inside the casing on socket brackets. "Portières are hung on rings so that they can open and close easily," says Ayres. Berman notes pleat hooks were hidden in the upper folds of the portière for attachment to rings.

Hanging portières via a curtain header was never as popular. For portières over pocket doors, however, an outside mount was used so that the curtain didn't impede each door's movement.

Berman gets creative when hanging portières because the beefy hardware is often hard to find—and expensive. He uses copper plumbing pipes, which can be patinated or colored. "Copper pipes are stronger and look great," he says.



INSIDE MOUNT



OUTSIDE MOUNT

"If you can't get proper sockets, buy plumbing-bracket hardware; it looks made for the job." Just like the copper pipe, Berman paints or patinates the brackets to match.

INSIDE MOUNT For high Victorian doorways, the rod was placed a few inches below the top of the door frame. Measure 4" to 5" down from the top of the frame for the socket bracket. Measure the width of one side of the casing, and find the center. Position the bracket at this central point. Once you've attached brackets, slip the curtain on the rod, and slide one end into the bracket, then maneuver the opposite end.

OUTSIDE MOUNT For a drape installation that completely covers the door, choose a curtain rod with projection brackets. Measure the height and width of the doorway. Add 2" to 4" to the width for length of the rod. For bracket placement, depending on the height of your ceilings, add 2" to 6" to the height of the doorway, and 1" to 2" to both sides. You may need a center support bracket to prevent the rod from bowing. If needed, use drywall anchors. Some brackets have locking screws. Holdbacks are placed a third of the way up from the bottom of the curtain, and 2" outside of the door frame. For instance, if a curtain is 72" long, the holdback is placed at 24" from the bottom.

MORE ON THE Curtains

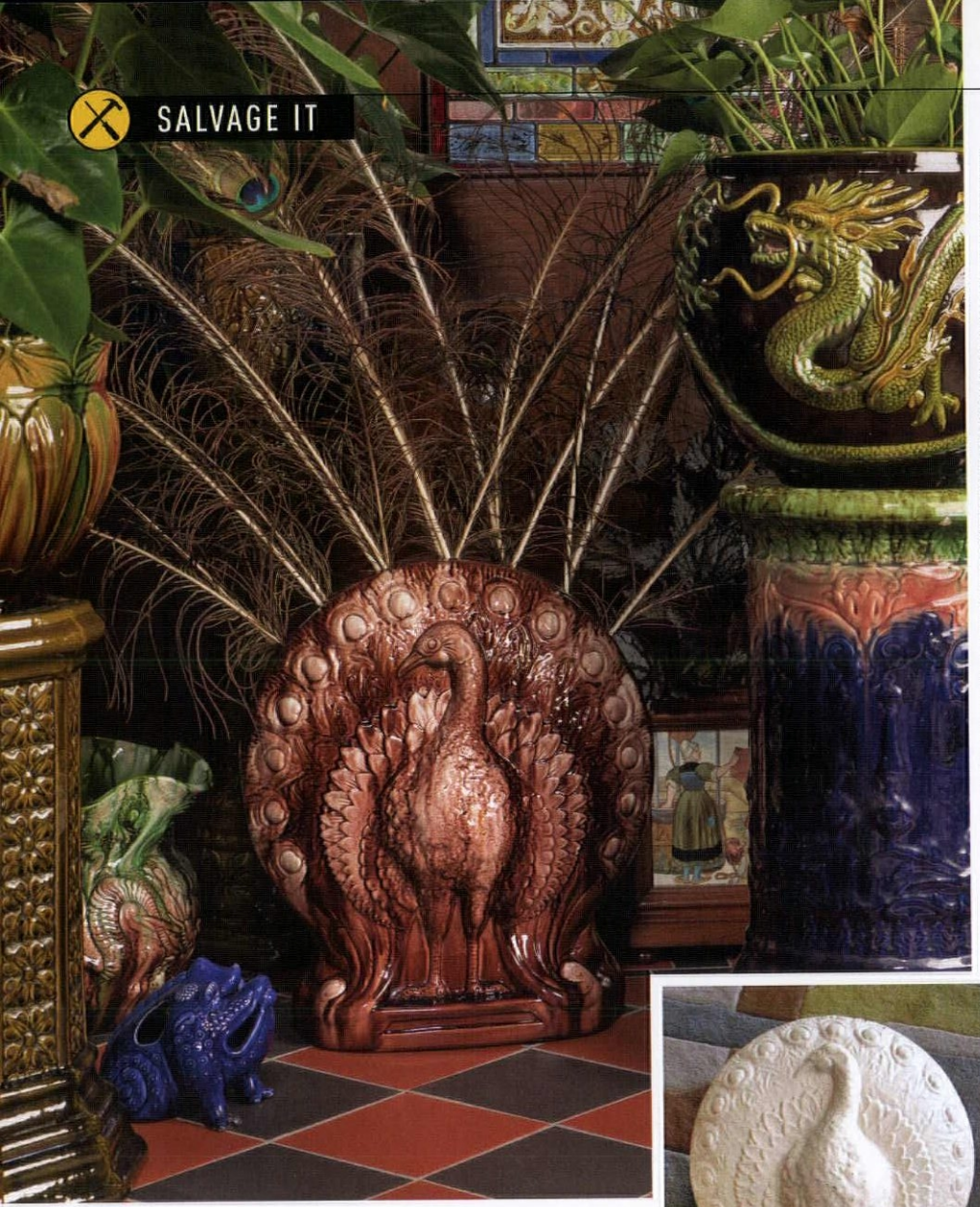
Fullness refers to extra fabric across curtain width—how voluminous it is. As with window curtains, the fullness of door curtains varies based on the type of treatment. The standard for curtains on glazed doors and sidelights is 1½ to 2 times the width of the glass. Flat curtains weren't common for glazed doors, but if that's your preference, Dianne Ayres recommends adding an extra inch to the width to assure complete coverage of the glass. For portières, "Victorian curtain panels had 2 to 3 times the fullness; Arts & Crafts had 1 ½ times," says Ayres.

Doorway drapery is seen from both rooms. In Berman's house, "one set is a pin-striped red velvet on one side, and a rose chenille-like velvet on the other. They are sewn together with heavy blanketing and are edged in double-sided tape folded over the seam and stitched."

Curtains on glazed doors are visible from inside and outside. Although the interior view is paramount, consider how it will be viewed from the exterior, too. Lightweight sheers and lace are delicate enough for thin sash and swing-arm rods.



COVERING SIDELIGHTS II Although not as common, mounting curtains outside of the jamb of an exterior door is also an option. Hanging drapery above a door in the same manner as the windows helps maintain the symmetry of a room—the door blends with the curtained windows. In a situation where there are no fixed sidelights and fabric panels are close to the door, holdbacks are necessary to keep curtains from catching in the door as it opens and closes.





A Feather Vase

This odd, abused vase had sat for years in the seller's garage. **By Brian D. Coleman**

Her peacock was more like a white elephant, the seller admitted. The two-foot-tall vase, painted white, was just taking up space. But when one buyer saw it online, he knew its history right away: This was actually a somewhat rare bit of 19th-century English pottery. Designed in the 1880s by none other than Christopher Dresser, for William Ault Pottery of Swadlincote, Derbyshire, the moon flask-shaped vase is punctuated with holes along the top for the display of a fan of peacock feathers. So Aesthetic Movement!

ABOVE Now stripped and filled with peacock feathers as it was meant to be, the antique vase has taken its place in a Victorian conservatory.

The Cost

PEACOCK VASE	$100
NYLON SCRAPER	$5
TOOTHBRUSH	$3
PLASTIC PICK	$1
OPT: CITRUS SOLVENT	$30
TOTAL	$139

bringing it back

1. SOAKING THE PAINT OFF

The piece was unrecognizable, its shiny majolica glaze obscured under a thick coat of dirty white paint. Paint removal depends on the type of paint and the original glaze. A well-applied and fired glaze will stand up to soaking and light scrubbing. But it's always a good idea to test a small area—like the bottom—first. Acrylic and latex paints are the easiest to remove. After testing, soak the piece in soapy water overnight, then gently scrub with a soft brush; never use abrasives such as sandpaper or wire brushes. Several soakings may be necessary to completely loosen all of the old paint. In the case of the majolica vase, the paint was latex and the hard, fired glaze was stable. After a soak, the paint came off with a nylon paint scraper, a soft-bristle toothbrush, and a small plastic toothpick. And some patience.

2. STRIPPING PAINT

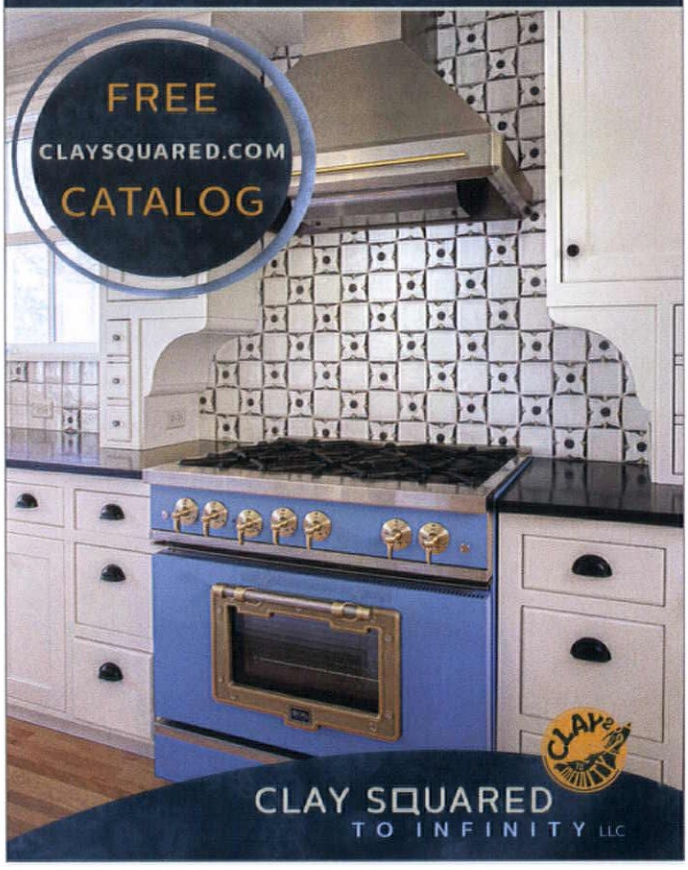


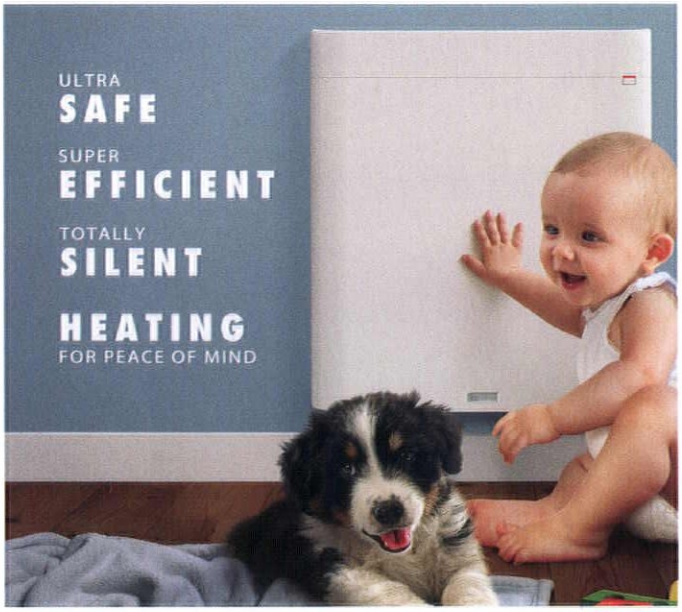
If soapy water is not effective, the paint is probably oil-based. Working in a well-ventilated area, wearing eye protection and gloves, test a small area with one solvent at a time (never mix them): rubbing alcohol; acetone (nail-polish remover); mineral spirits (paint thinner). Another option is a citrus-based solvent. When you find the solvent that will remove the paint without damaging the glaze, finish stripping.

3. DRYING & BUFFING

Once the paint had been removed, this piece needed one more wash with soap and water and then a clear rinse. Then it was toweled dry and polished with a soft, lint-free cloth.

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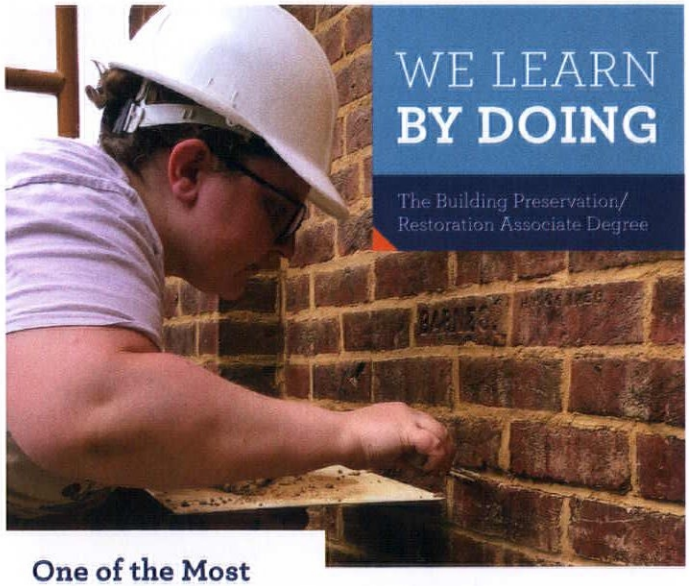




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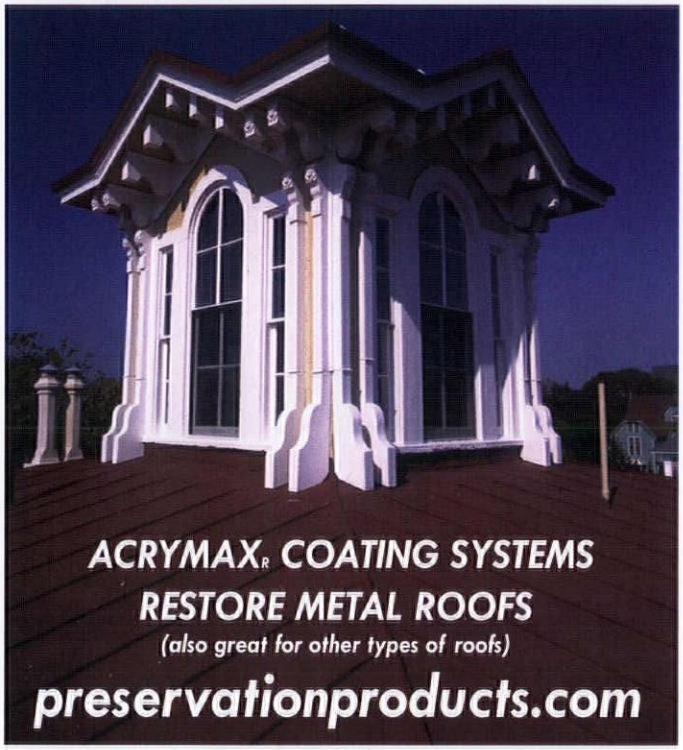
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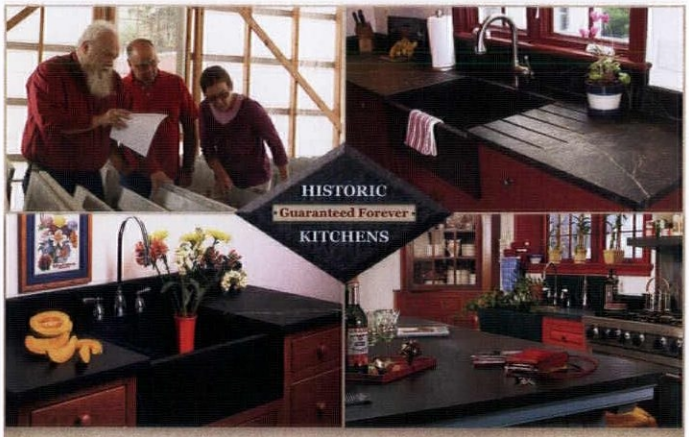
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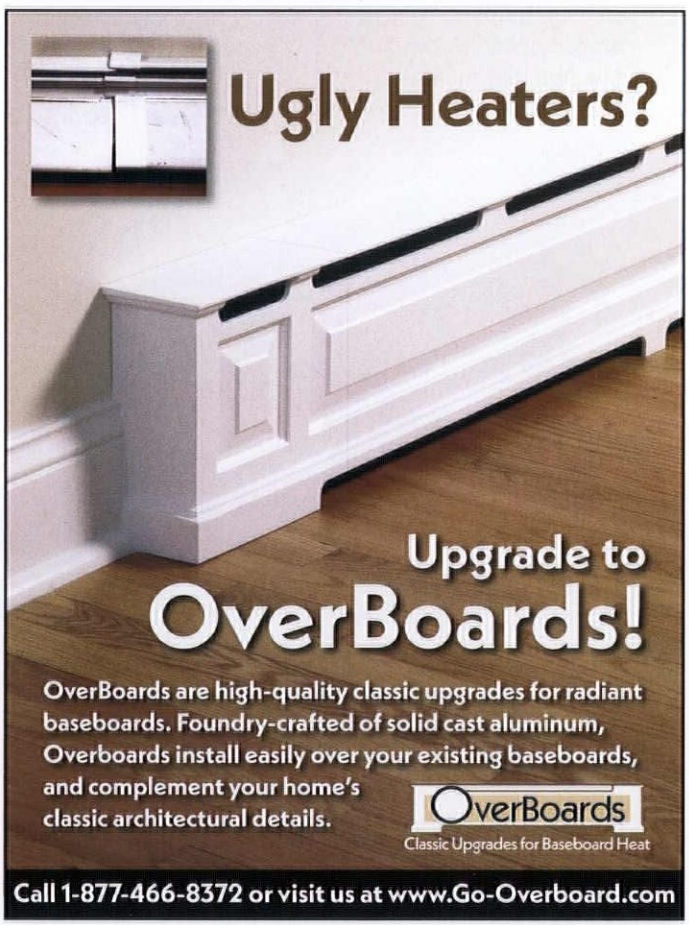


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Removing a Paint Splat from Carpet

When you're rehabilitating an old house, things don't always go as planned. It's late one evening, after a long day of work, and you're determined to finish painting the dining room's crown moulding before your weekend guests arrive. Yes, you've dutifully dragged the drop cloth under each work area as you applied the final coat above. The end is in sight!

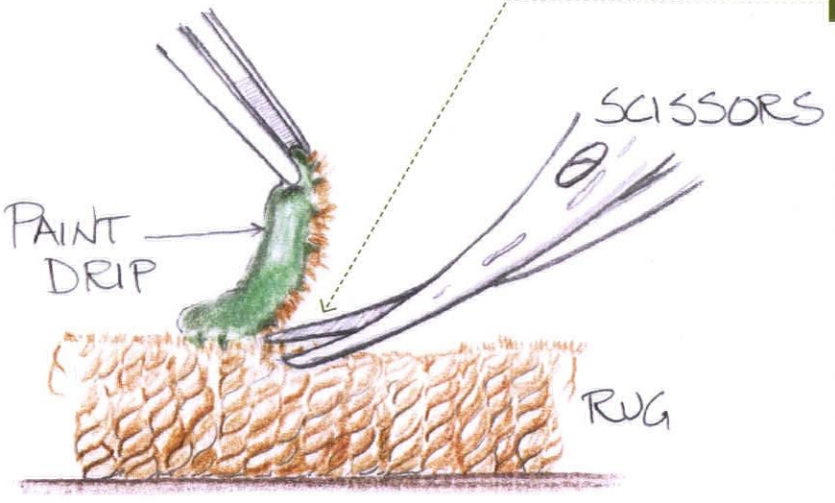
You should move the drop cloth and the ladder for the last 18 inches. But it's so late, and you're tired. You decide to go for it, reaching toward the final corner with a paint-laden brush. And it happens: a paint drip, which leaves a nickel-size splat on the oriental rug. Don't follow your first instinct, which probably is to jump off the ladder, grab a wet rag, and try to rub it off. **By Ray Tschoepe**

WRONG WAY

RUBBING IT IN

Curse your laziness later. For now, don't go introducing a larger, diffuse haze on the rug by rubbing at the paint splat. Removing wet paint with a clean, wet rag works on such nonporous surfaces as finished hardwood, tile, and glass. But on a porous material, especially fibers, "wiping" the paint smears it and works it deep into the pile. You may make a mess that's impossible to remove even with professional cleaning.





RIGHT WAY

TAKING IT EASY

Don't panic. In fact, as counter-intuitive as it may sound, don't do anything to fix it. Staying clear of the drip, finish painting and put everything away. Place a chair over the spot and go to bed. In the morning, move the chair and check to be sure the drip is dry. If it is, use a pair of sharp scissors—curved, if possible—and carefully cut the rug pile just below the paint drip. Now, vacuum up the fibers, and go get ready for your guests.



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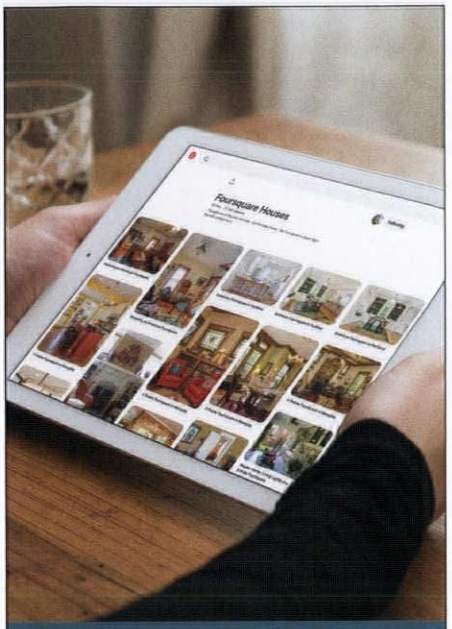
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PAGE 70

In the St. Louis mansion, reflecting gold-foil panels in the coffered ceiling, the dining table sparkles with cut-glass stemware, hand-painted china, and a Victorian glass dome.

58 **VISION FOR AN OLD HOUSE**
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70 **A BEAUX-ARTS COMEBACK**
Fully restored, the 1896 house is better than it's ever been.
+ SEWING FABRIC LAMPSHADES

OLD HOUSE JOURNAL

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BEST DIY RESTORATION

2020

A NEW REIGN

The porch rebuilt: Antique wicker furniture is at home here. Homeowner Janet Smith stained the tongue-and-groove pine ceiling and mahogany floorboards prior to installation.

Vision for an Old House

This hands-on couple have been reading OHJ since its newsletter days. Their forever project is an exemplary unmuddling that took them 22 years. Now the 1880s Queen Anne house is a showpiece in their New Jersey neighborhood.

BY REGINA COLE | PHOTOGRAPHS BY STEVE GROSS & SUSAN DALEY





THEY NEVER CONSIDERED buying a new house. Nor did Janet and Bob Smith ever think they'd furnish an old house with contemporary pieces. "We love old things!" is their mantra, and their answer when they're asked why they bought such a dilapidated 19th-century house as this one in Westfield, New Jersey. • They had to see beyond its present state, of course, not just love old things. When they bought the house, it had asbestos siding, and the once-gracious porches wrapping the front and sides were gone. A concrete patio pitched towards the structure, channeling water into the house. Tree roots had grown into the basement. Raccoons and squirrels lived in the attic. A handsome, four-storey corner tower had been razed, down even to its foundation.

LEFT The porch flows into an attached gazebo that acts as an outdoor dining room. **ABOVE** The Smiths created the interior from family pieces and flea-market finds. The tablecloth is from an uncle's collection; china belonged to a great-grandmother. The gasolier came from a secondhand shop and was restored.

THE TOWER QUESTION

An original corner tower had been torn down in the past. Replacing it was simply not practical for the Smiths. It had been four storeys tall, with one room on each level: a large, complicated, expensive construction project for these do-it-yourselfers—and one that, in the end, would yield little usable (or needed) interior space.

The family did, however, need a new kitchen. The original was long gone; the small, inelegant replacement was inadequate for the needs of a family with three children. So, given the budget, they put their resources into a new kitchen instead of replacing the tower.

They compensated for the loss, nevertheless. With its whimsy, asymmetry, and conical roof, the tower had been an important style marker for the Queen Anne house. So Bob Smith created a gazebo-like bump-out as part of the wraparound porch, on the same side of the house where the tower had been. "My husband framed the octagonal porch alone, with the help of a boom lift," Janet marvels. "I still can't believe he did it. And carpentry is just his hobby."

The octagonal space is usable as an outdoor sitting room and dining area, suiting the family's needs. It also restored the house's asymmetrical massing but with a simpler, more affordable construction. It's what negotiators would call a win-win solution.





ABOVE The Victorian house at it appeared ca. 1926: second owners the Scheffer family pose with their new Studebaker. (Courtesy Malcolm Scheffer, Mesa, Az.) **BELOW** (left) This is the house as it looked when the Smiths purchased it. • (right) After removing asbestos shingles and restoring the exterior, homeowner Bob Smith built a porch and an octagonal corner gazebo to take the place of the original tower. **BOTTOM** Now the Queen Anne house in Westfield, New Jersey, looks much as it did when built.





"You know how people paint windows shut?" Janet Smith laughs. "We had windows that had been painted open.

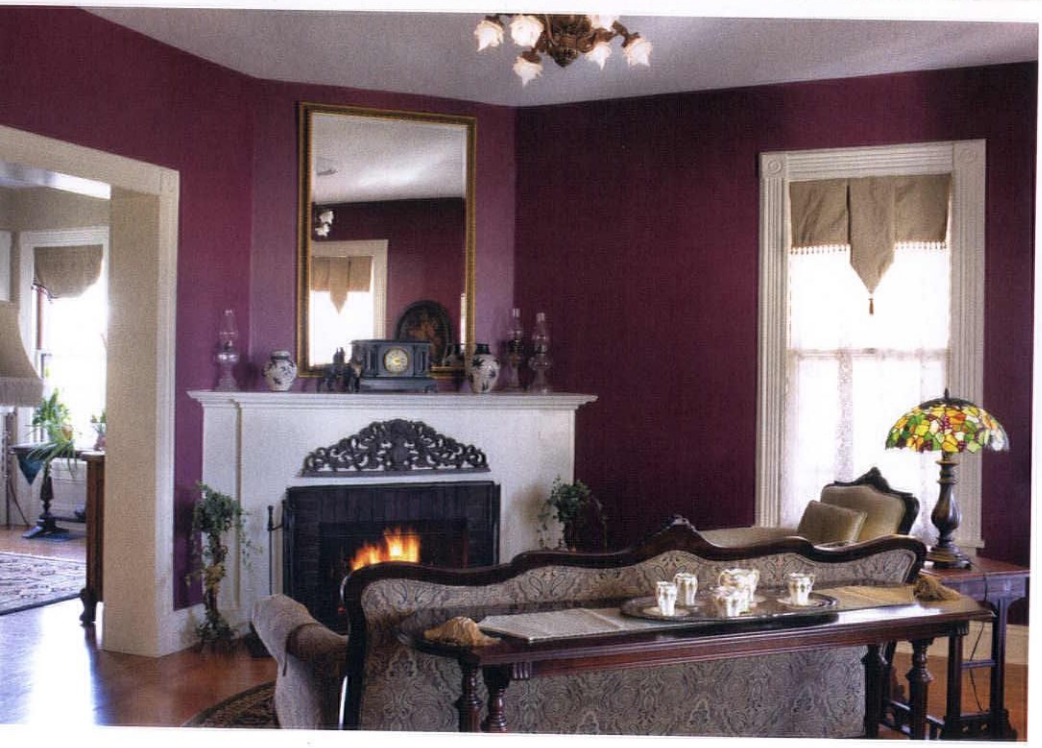
"With our three daughters, we'd lived in and restored a 1920s Colonial Revival house," she continues. "It had only one bathroom, and we needed another, so we found this Victorian."

Despite its condition, they were smitten when they first toured the property. Inside the front door, an imposing mahogany Eastlake-style staircase—with pierced rosettes, turned balusters, and inset paneling—climbed to the second floor.

"That staircase is what sold us. It may not be original to the house," Bob Smith says. "The first owner was a sea captain, and we believe that he most likely brought it back from somewhere. There are also mariner's stars on the newel post."

The Smiths speculate that the house was built between 1882 and 1890, though they note that its bones bear a strong resemblance to a neighboring house built in 1840. The 4,000-square-





ABOVE The staircase that sold the Smiths on this house had never been painted or refinished. The Mariner's Star on the newel post harks back to Captain Williams, the house's first owner, who was a steamship captain lost at sea at the turn of the century. Most furnishings are family pieces; the clock came from a flea market. **LEFT** The living-room fireplace is in its original corner location. The carved mahogany couch and chairs were Janet's grandparents' first purchase after their marriage in 1926.

Bob Smith reglazed more than **50 original windows;** he built new baths, and stripped trim that earlier had been sponge-painted purple.







ABOVE The square bay in the dining room is typical of 1870s–1880s construction and appears in several houses on the block. The door leads to the porch. Oak furniture was collected over several years. **TOP LEFT** On the living room wall hangs a portrait of Janet's paternal grandfather, Arthur Nelson. The frame came from a flea market. **LEFT** When the house was built, pocket doors divided the living and dining rooms. Doors are long gone.

More Online True gaslight: **oldhouseonline.com/house-tours/authentic-gaslights-in-a-capitol-hill-victorian**



LAYERS OF HISTORY
Oak furniture for the dining room was collected over the years, bought at flea markets and auctions. This room exemplifies how the interior was furnished with family and found pieces.

foot interior had been subdivided into four apartments by the time the Smiths purchased the house.

Early on, Janet Smith wrote letters to anyone she could find who might have been connected to the house in the past. She located a descendant of an early owner, who shared a family photo taken in front of the house in 1926, in which the family proudly poses with their brand-new Studebaker. That archival photograph helped guide the Smiths in a 22-year restoration.

Bob Smith, who manages global supply chains for Johnson & Johnson, did almost all the work himself: "When I was in high school, I gravitated towards industrial-arts courses and, in the summers, worked on construction crews," he says. "Over the years, I've learned that the most important thing is having the right tools."

Janet recalls those early days: "For a month, the girls and I stayed with my aunt, who lives just down the street, while Bob did the heavy work." A physical therapist, Janet worked alongside her husband after he removed the walls that had subdivided the interior. "We lived in two rooms: a playroom for the girls, and the living room, where Bob and I slept on a pull-put couch."

In addition to restoring the single-family layout, Bob replaced the leaking roof and removed 27 trees that had grown into the house or died. He rebuilt and reglazed more than 50 original windows, installing new weights. He built new bathrooms, rebuilt the bedrooms, put a closet into the foyer, and stripped and finished the first-floor trim, which had been sponge-painted in purple.

"We found the framing and the tracks for the pocket doors





LEFT When the Smiths opened a wall between rooms, they lost the heat duct to the master bedroom. For a while, gas logs in the fireplace warmed the room; later, an HVAC system to service the upper floors was installed in the attic. **BELOW LEFT** The master bath was the first project; its shower had leaked into the foyer below. **BOTTOM** In the first-floor bath, the embossed Anaglypta wall covering was purchased years before, for the family's previous home.



BETTER BATHROOMS

The vintage-look master bath is new; the old shower had leaked, and nothing was salvageable from that 1940s iteration. The first-floor bath was previously an apartment kitchen.





LEFT The last project tackled, the kitchen took a long time. Its design was driven by mahogany cabinets chosen to echo the house's mahogany staircase. Dishwasher, garbage bin, and refrigerator are disguised by cabinet fronts; a microwave/convection oven is built into the island.
BELOW The warm ochre wall color is one of the exterior colors, tying together interior and exterior schemes. Mouldings were custom made to match those in the rest of the house.



that had once hung between the living room and the dining room," Janet says. "Unfortunately, the doors themselves were gone."

When the interior was more livable, Bob and his father replaced the asbestos siding with cedar clapboards. "We found places where the sheathing had rotted away," he recalls. "I don't know what those asbestos shingles were holding on to."

Whether or not to rebuild the missing corner tower was a bigger question. Ultimately they decided the project was not in their budget.

"I really needed a kitchen, not a turret," Janet says. "We'd inherited a galley kitchen, which was on the other side of the house, with spray-painted cabinets and countertops made of peel-and-stick tiles.

"That kitchen space became the first-floor bath, and we built our new kitchen in its original location, based on the descendants' recollection. It makes so much more sense." The kitchen features mahogany cabinets, in homage to what they first loved about this house: the mahogany stairs.

On a trip to San Francisco, they saw a Victorian house with an exterior color scheme they admired. "We contacted the owners, who mailed pieces of cardboard with the paints applied to them, for us to match. We painted the kitchen walls the same color as the third-floor exterior."

FOR RESOURCES, SEE PAGE 87.



The vernacular English Queen Anne was met in this country by a tradition of wood-frame construction and the abundance of affordable, machine-turned and -sawn ornament. **Queen Anne often is called "the first national style,"** because pattern books, advertising, and railroads allowed them to be built from coast to coast.

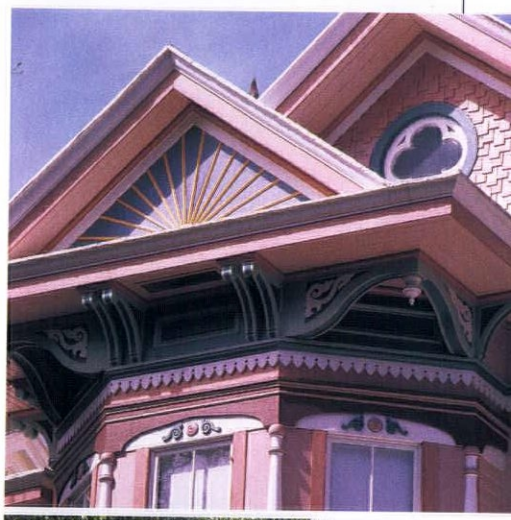
AMERICAN QUEEN ANNE, 1874–1910

ASYMMETRICAL, MEDIEVAL, AND DELIGHTFULLY ORNAMENTAL. By Patricia Poore

The English Queen Anne movement was familiar to architects and builders in the U.S., through magazine articles. Interest in this more vernacular and nostalgic architecture led to the development of the Queen Anne, Shingle Style, and Tudor and Elizabethan Revivals in this country. Of all these, the Queen Anne was most popular. Who can't identify these late Victorian confections, capacious and comfortable, the quintessential "old house with nooks and crannies," towers and bays?

ROBUST BUT LIGHTHEARTED exteriors, with their sprawling façades, with towers, verandahs, and fancy-butt shingles, hint at the sweetly eclectic rooms that were found inside. Even small, cottage-like examples are recognizable by their colored-glass windows and gingerbread. The Northeast, already heavily populated in the 1880s, has comparatively fewer examples than you might expect. Go south and west, however, and find the style more prevalent and more fanciful. The West Coast and resurgent areas of the New South have the most dizzying examples, tower house to row house.

The English Queen Anne movement of the mid 19th century is easily traced to the famous architect Richard Norman Shaw, a Gothicist. He and other Aesthetic reformers looked back to the reign of "good Queen Anne," 1702–1714, when workmanship was emphasized and architecture was vernacular. In its original philosophy, the Queen Anne movement paralleled that of William Morris and Arts & Crafts reformers. (Shaw did not, however, revive the motifs from Queen Anne's short reign; rather, his buildings looked back to the late Tudor–Gothic,





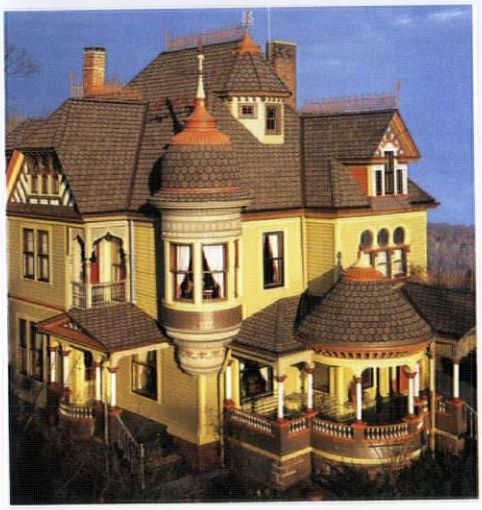
RIGHT (top) Polychromy calls attention to a sunburst, a quatrefoil, irregular shingles, brackets, and sawtooth ornament. • (below) Modest in size but not attitude: a Houston Queen Anne cottage with a Steamboat Gothic porch. **OPPOSITE** This 1880s beauty leans toward Aesthetic or Eastlake ornament: cutout bargeboard trim, corner brackets, a sunburst in the porch gable, and a conical-roofed tower.

the HALLMARKS

- **IRREGULAR MASSING** The plan is neither classical nor symmetrical. Bays, porches, extra gables, balconies, and even turrets break the box. Roofs and footprint are often complex.
- **TEXTURE** Bold and decorated surfaces are broken by a change from stone or clapboard to shingles, the latter often with fancy-cut butts. Belt courses, brackets, and balustrades keep the eye moving.
- **MULTI-LIGHT WINDOWS** The so-called Queen Anne window has a border of small, square lights (panes) around a clear center light. Transoms and unusual muntin patterns are not uncommon.
- **WOOD TRIM** Sawn, chamfered, carved, lathe-turned, and applied motifs can be found on porches, gables, cornices, and storey breaks. Porches and gables, especially, are opportunities to add wood ornament.
- **TOWER OR TURRET** Not all but many houses have a corner tower (which extends to the ground) or a turret, faceted or round. Towers, bays, and fireplace corners fill Queen Anne houses with "secret" nooks and crannies.
- **VERANDAH** The capacious porch is an American Victorian invention. Look for wraparound porches, sometimes enveloping a porte-cochere. Modest houses have a front porch or entry portico.











CLOCKWISE FROM TOP LEFT An exotic Turkish room is in a niche off the entry in a Queen Anne-style house. • Towers round, octagonal, even topped with an onion dome, point to Queen Anne style. • A Queen Anne door with small colored lights marks the entry to a cottage in Texas. • Queen Anne exuberance and epic roofs, in a mansion with a turret and half-timbering.

ABOVE The dining room in a formal Queen Anne brick house was restored and decorated by David Scott Parker. Aesthetic and Anglo-Japanese motifs embellish woodwork, tile, and ceiling.

Elizabethan, and Jacobean periods.)

As it flourished in America, of course, the idea was transformed. Ye olde simple brick house of the 17th century became, in its 1880s revival, the most complex and surface-ornamented of Victorian house styles.

The first American Queen Anne house is probably the half-timbered Watts-Sherman House in Newport, R.I., built in 1874 by Boston architect H.H. Richardson. By 1880 the style appeared in pattern books—adapted for city lot and simple cottage. The explosion of turned ornament led to the spindlework interpretation, called Eastlake after the English tastemaker and furniture designer. By the 1890s, Free Classic adaptation was widespread. Now porches had classical columns instead of turned posts. Houses also had Palladian windows and pedimented entries—the signs the Colonial Revival had begun.

The Queen Anne architectural style coincided with the reform movements of the 1870s and 1880s, a move away from the florid, heavily carved, over-embellished interiors of preceding decades. For color and treatments, look to the Aesthetic Movement and Anglo-Japanese styles, the recommendations of Charles Locke Eastlake, and early English Arts & Crafts taste (such as wallpaper and rug designs by William Morris). These influences mingled nostalgically with various antiques and symbols of "the old [colonial] days."

This is the time period when the tripartite wall treatment of frieze/fill/dado was ascendant. Tastemakers advocated such creative finishes as a wood wainscot, with wallpaper, cloth, paint, and stencils, all while keeping the middle space, the fill, relatively neutral. Ornament and decoration was "flat," meaning stylized or abstracted, not shaded and three-dimensional or literal.

The dominant entry hall deserved special attention with its paneling, fireplace, and built-ins. Embossed Lincrusta-Walton wallcovering was popular, as were damask and velour. Patterns were exotic: Japanese or Moorish by way of England. The dining room was often done in mahogany or cherry, or ebonized. (Walnut was by now old-fashioned.) Plants were to be used as inexpensive decoration.



Queen Anne FURNISHING

Derived from English design reform movements, the Queen Anne style itself hastened the end of High Victorian decorating—which had become heavy, lavish, and undiscriminating. Rooms were decidedly not over-stuffed. In fact, tastemakers ridiculed 1860s parlors with their cabbage-rose carpets, florid mirror frames, and carved rosewood and marble furniture. The basic decoration of the Queen Anne house was Art, as in paintings and prints, pottery, embroidery, hand-made tiles, and art furniture—along with art wallpapers and painted decoration.

Besides the accessories of the East, American "Revolutionary" furniture was again prized. Rush and cane chairs mingled with wicker, rattan, and bamboo. Very popular was the so-called Eastlake style with incised, stylized ornament.This first wave of the Colonial Revival accepted neoclassical styles: Louis XVI, Hepplewhite, Sheraton. And country Empire was made regionally from the 1830s through the 1930s.

BOOKSHELF

- **THE QUEEN ANNE HOUSE: AMERICA'S VICTORIAN VERNACULAR by Janet Foster (ABRAMS, 2008).** Queen Anne, Shingle, and early Tudor Revival houses owe a debt to the English Queen Anne movement; here are 21 houses with plenty to inspire you.
- **SWEETNESS AND LIGHT: THE QUEEN ANNE MOVEMENT 1860–1900 by Mark Girouard (REPRINT 1984, YALE UNIV. PRESS).** The original, still highly recommended book.
- **CREATING THE ARTFUL HOME: THE AESTHETIC MOVEMENT by Karen Zukowski (GIBBS SMITH, 2006).** History plus help finding a creative approach to home-making today.
- **WILLIAM MORRIS: DÉCOR AND DESIGN by Elizabeth Wilhide (PAVILION BOOKS, 1997).** Rooms decorated by Morris & Co., and contemporary interpretations, with patterns.

American Queen Anne

Related to Gothic Revival, Shingle, and Free Classic styles; not every example is a tower house.



EARLY EXAMPLES are unmistakably English, borrowing such details as half-timbering and carving from 17th-century architecture, in the tradition of Richard Norman Shaw, the former Gothicist and English architect. Early examples may have masonry and prominent chimneys.



A TOWER OR TURRET often marks the style. Queen Anne is the lighter side of Victorian architecture, with small-paned windows and gingerbread. Eastlake style gave way after 1885 to Free Classic, with a Palladian window and swags.



THE QUEEN ANNE COTTAGE: The style was interpreted for simpler and smaller houses. A fancy gable ornament, a single window of colored glass lights around a clear center, or a pediment over the entry might be the only clue to lingering Queen Anne style on a plain, gable-front box.



A stained-glass, fishscale demilune dome and window with musical motifs glow in the Musician's Gallery on the stair landing. **OPPOSITE** The imposing Beaux Arts mansion sits in leafy Westminster Place, a private neighborhood of late-19th-century homes. The Inaugural Breakfast of the 1904 World's Fair was held here.



A REMARKABLE COMEBACK FOR A

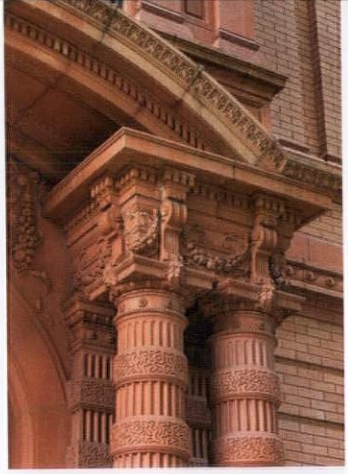
BEAUX ARTS BEAUTY IN ST. LOUIS

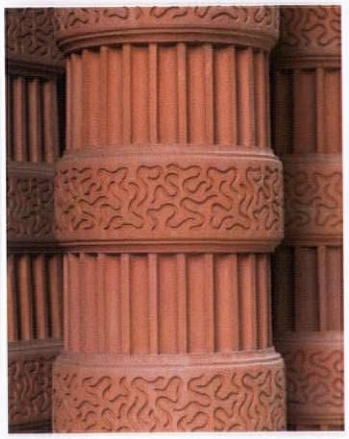
Built in 1896, the brick and terra-cotta Beaux Arts mansion needed new systems and repairs. Most remarkable is the addition of period murals and stenciling by the current owner, herself a fine artist and accomplished seamstress—who's worked on the house since its centennial in 1996. Almost everything in the house had survived, or is antique.

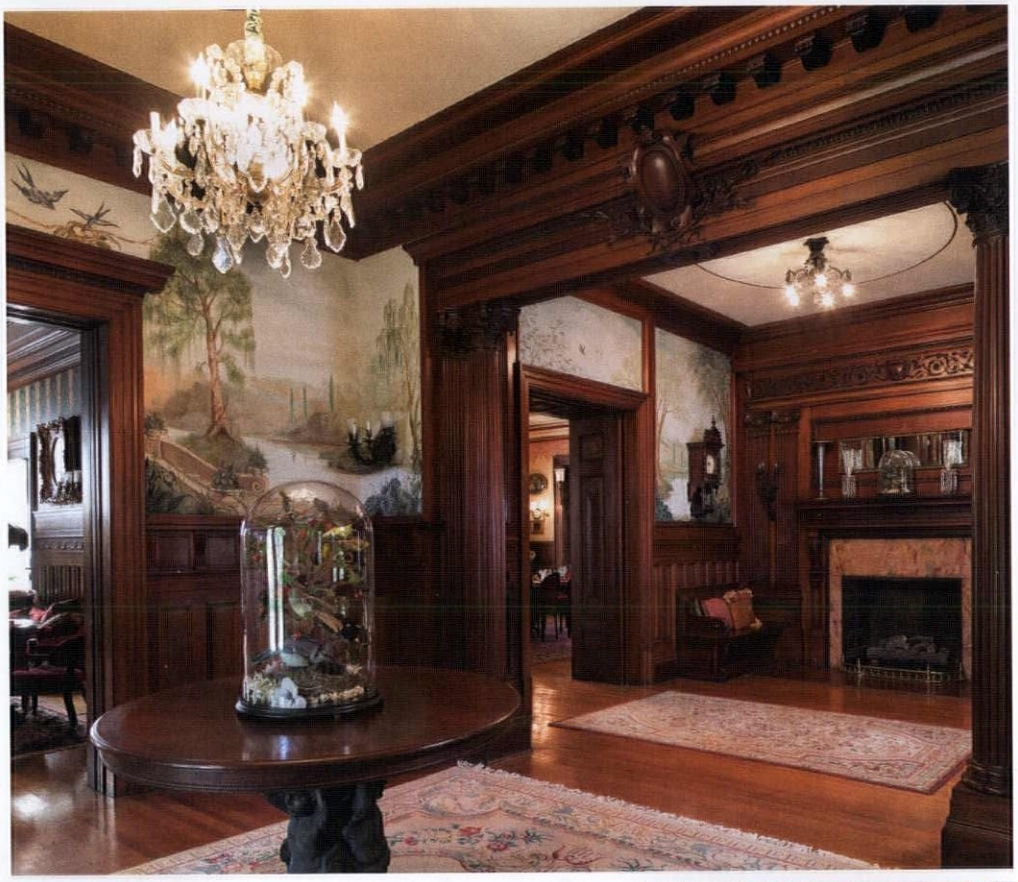
BY BRIAN D. COLEMAN / PHOTOGRAPHS BY WILLIAM WRIGHT



Homeowner Joy Christensen smiles from the staircase.











ABOVE A fireplace and built-in benches accommodate visitors in the reception room. The Gentlemen's Library and dining room can be glimpsed to the left. New murals are based on the gardens of the 1904 World's Fair. **LEFT** Beautifully detailed woodwork welcomes visitors. **RIGHT** A detail of the staircase shows the fine carving. **TOP LEFT** (top) Ornate terra-cotta detailing required only cleaning and repointing. • (below) Vermicular (i.e., worm-like) bands adorn the columns at the entry.

At the turn of the 20th century, St. Louis, Missouri, was the nation's fourth largest city. Mansions lined the streets; the opulent train station, filled with stained glass and decorated tiles, was said to be the busiest in the country. The city was abuzz over the upcoming 1904 World's Fair. Lewis Dozier caught the spirit of celebration. A prominent soda-cracker manufacturer (his company later would become Nabisco), Dozier built, in 1896, a 12,000-square-foot mansion in the florid, academic Beaux Arts style. Set in the fashionable Westmoreland Place neighborhood, the location of the house was ideal: just across from Forest Park, the site of the upcoming Fair.

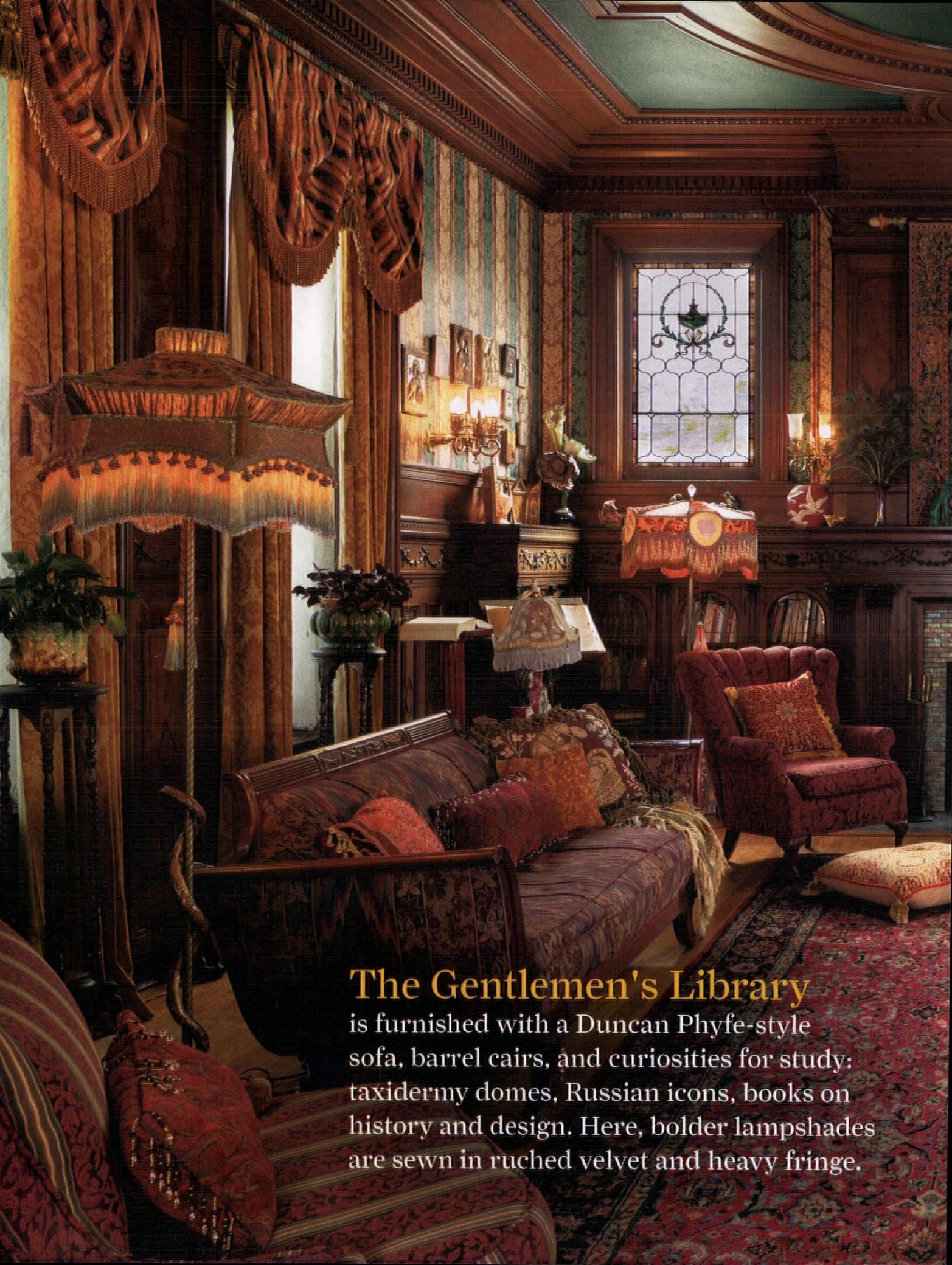
Dozier, who was on the Fair's Steering Committee, designed his home with the event in mind. The second and third floors were devoted to bedrooms (11 of them in all) to accommodate the anticipated stream of guests. The basement would be conceived as a medieval-style banquet hall and ballroom of 2,000 square feet, for entertaining. Indeed, among the many visitors who came to the mansion over the years was silent-movie star Rudolf Valentino. He had his own key.

When Ron and Joy Christensen saw the then-hundred-year-old mansion in 1996, it was love at first sight. The exterior is wildly impressive. Interiors are just as grand; a reception foyer is centered on a carved fireplace with an onyx surround, and a carved-walnut staircase leads past a musician's gallery on the landing. Main rooms boast 12-foot-tall ceilings and open into one another for large gatherings.



A COMMEMORATIVE

The owner painted these murals of Forest Park, the nearby site of the 1904 St. Louis World's Fair, in the entry and reception hall, to recall the Fair's romantic gardens.



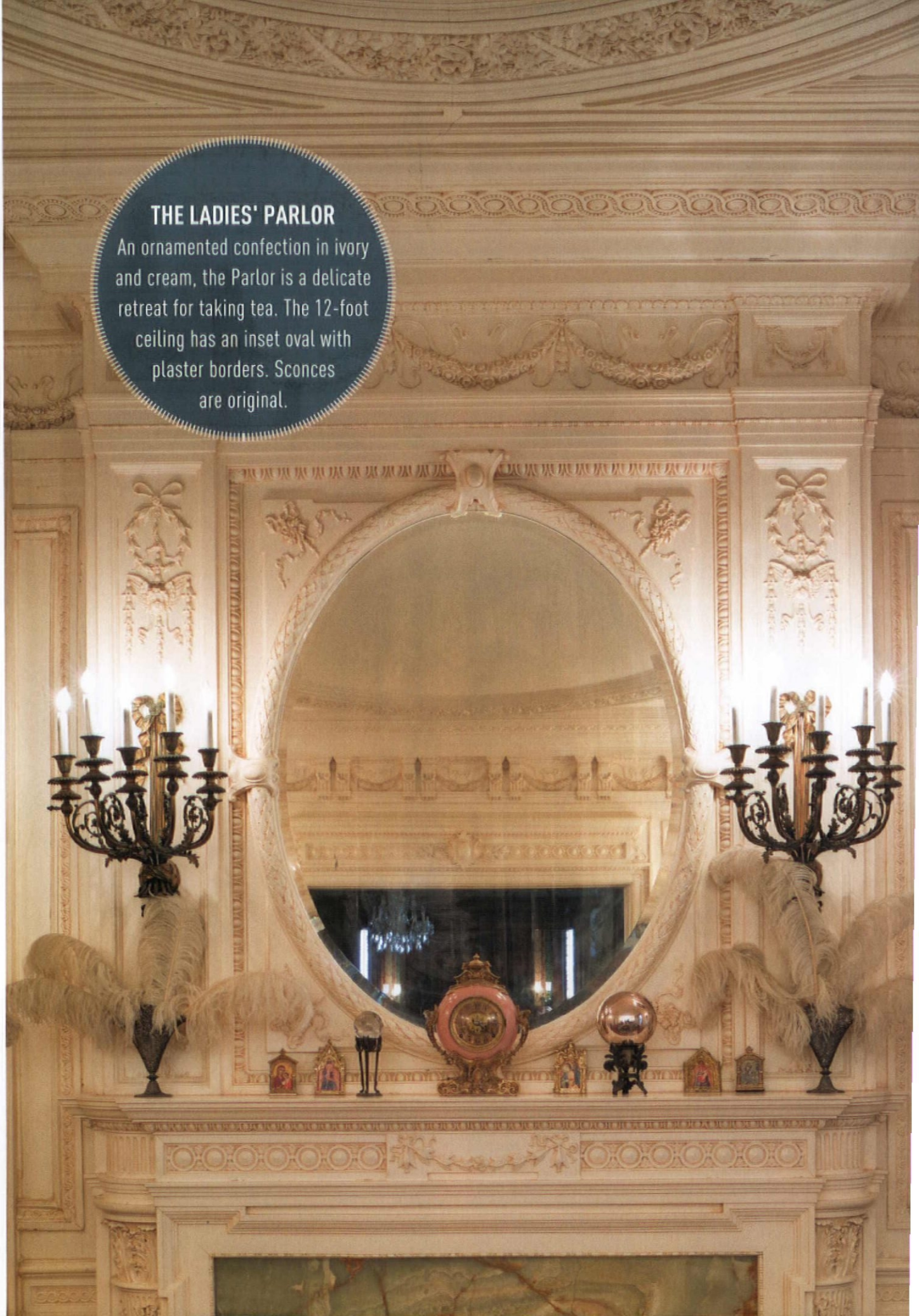
The Gentlemen's Library

is furnished with a Duncan Phyfe-style sofa, barrel cairs, and curiosities for study: taxidermy domes, Russian icons, books on history and design. Here, bolder lampshades are sewn in ruched velvet and heavy fringe.



A STATELY ROOM

The Gentlemen's Library is a quiet retreat with built-in bookcases and comfortable seating. The homeowner made the lampshades and the window treatments.



THE LADIES' PARLOR

An ornamented confection in ivory and cream, the Parlor is a delicate retreat for taking tea. The 12-foot ceiling has an inset oval with plaster borders. Sconces are original.







LEFT The coffered ceiling in the dining room is highlighted with silver- and gold-foil panels. The 5'-tall antique chandelier is brass and crystal. **RIGHT** (top) Fancy, lined silk lampshades add delicacy to the Ladies' Parlor. • (below) Exquisite flowers, butterflies, and bugs decorate the china—all hand-painted by the homeowner. **BELOW** The elegant Ladies' Parlor, finished now much the way as it looked in 1912, boasts ornate woodwork with swags, wreaths, and an inset oval ceiling.

It was Joy Christensen who sewed graceful lampshades of silk and lace for the Ladies' Parlor, where today potted palms, blue-silk loveseats, and a récamier are true to what is seen in 1912 photos.

The clincher, Joy admits, was finding that the house has 10 bathrooms, each with a stained-glass window made to match decorative tiles. Here was a chance to own a piece of St. Louis history. Westmoreland Place, along with nearby Portland Place, is notably one of the last two private, 19th-century neighborhoods intact in the U.S.

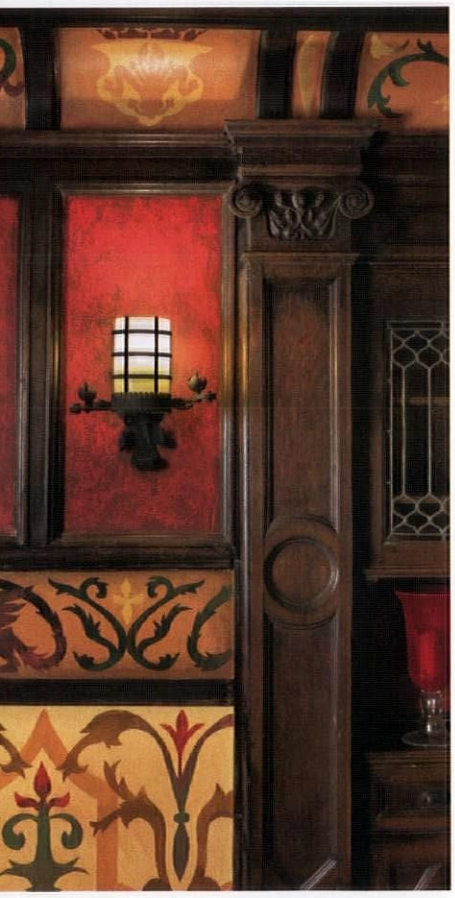
Fortunately, previous owners had preserved the house reasonably well. Carved woodwork already had been restored and refinished. Still, the previous owner had not been much of a decorator; the dining room was painted top to bottom in Chinese-restaurant red. Maintenance in the basement ballroom had been deferred to the point that plaster was falling off the walls, exposing the stone foundation; the maple floor had been replaced with Gypcrete, now failing, which would need removal, bucket by bucket, through the basement windows.

Joy and Ron began with the necessary system upgrades. Attention next went to





In the basement's medieval Banquet Hall, the original six-foot tall, bottle-glass windows light the room through exterior window wells.



RIGHT With a pressed-tin ceiling and wicker furniture, the solarium is bright and sunny, and doubles as a breakfast room. **LEFT** Here's a detail of the Banquet Hall woodwork and stenciling. The homeowner stenciled the walls, basing her work on medieval designs from a historic Byzantine church.



the kitchen, where new cabinets replicate originals in the butler's pantry. An airy solarium was given even more light with larger windows adjoining the kitchen; the tin ceiling was brightened with white paint.

Over a three-year period when the house was built, artisans had been brought from Italy to carve columns and capitals, wreaths and crests, egg-and-dart crown moulding, dentils and wainscoting. Wood species include walnut, exotic African mahogany, rare curly maple, cherry, three types of oak, and (now-extinct) curly pine. Joy Christensen, herself a talented artist, painted wall murals of pergolas and gardens, swallows and fountains.

Twin parlors opening from the reception hall have been restored as ladies' and gentlemen's parlors in the late-19th-century taste. On the west side of the house, the Ladies' Parlor is a delicate, ivory and cream retreat for taking tea. On the east, the Gentlemen's Library is rich in paneling.

The dining room has been brought back to its former elegance, the coffered ceiling inset with panels of silver-gold foil paper, with grasscloth-covered walls painted peachy gold accented by a wine-red, stenciled border. The five-foot-tall chandelier had been removed but was stored in the basement. It had tarnished to black, but Joy, undaunted, scrubbed it with a toothbrush, then washed and restrung the crystals. The Banquet Hall required extensive restoration. Now the floor is concrete, scored to look like stone slabs.

Joy has begun restoration of yet another St. Louis landmark—a ca. 1874 Second Empire mansion with a pond and grotto.

 FOR RESOURCES, SEE PAGE 87.

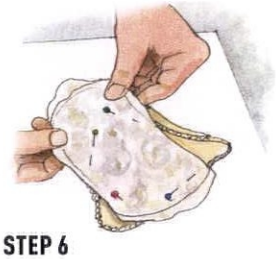
HOW TO

SEW UP A FABRIC LAMPSHADE

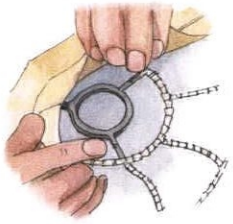
A FANCY SHADE WILL DRESS UP A THRIFT-STORE LAMP. By Joy Christensen



STEP 1
Spray the wire frame with paint or lacquer. When dry, wrap the wire (except for the ring at top) with seam binding. You'll need a length 1½ times the length of each section to be wrapped. To start, fold the binding over the wire and wrap it (tightly) like a candy cane over the starting edge. Work in sections of the frame, finishing each with a dab of Aleene's Tacky Glue (aleenes.com) on the end of the binding, sticking it to itself.



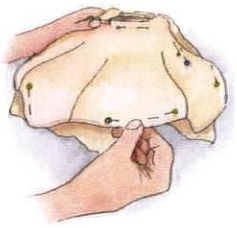
STEP 6
Pull the fabric taut while the glue is still wet, and pin, as you did the lining, so the fabric is tight. When dry, remove pins and cut away the selvage.



STEP 2
Now pin your lining to the wrapped frame. (Silk is traditional but polyester charmeuse won't rot.) Stretching the fabric, start with one pin at the top and then the bottom, one side and then the other, to anchor.



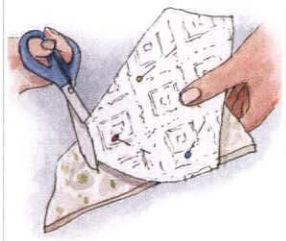
STEP 7
Leave bottom chainstitching in place on the fringe and fold it to make it manageable. Dip-dye on the stove in hot dye water. You can use one color, dipping deep then again dipping not as deep and again dipping just the bottom, to create an ombre effect. Or use different colors for each dip, from light to dark. Drape wet fringe to dry.



STEP 3
Then pin every inch or so, stretching the fabric tight as a drum. This can be done over several sections at a time; here it's half the shade. Sew with a simple overhand stitch, and remove pins. Don't worry about how stitches look, because they will be covered with fabric and trim.



STEP 8
Glue the fringe on, pinned until it's dry. Embellish with extra beaded fringe, if desired. Finally, cut the trim to outline each section, and glue it on. You're done—unless you'd like to add even more applique and some tassels.



STEP 4
To make an easy pattern for the decorative (top) fabric, take a paper towel, and use your fingernails run along the wire to form a creased impression. Cut it out, leaving about an inch of selvage, then cut fabric to match this pattern.



STEP 5
Now glue the top fabric to the lined frame with Aleene's Tacky Glue. It's easier to apply glue with an old paintbrush or a chopstick, rather than from the bottle.

BELOW A closeup shows the meticulous details of a lampshade made by the homeowner, for the Ladies' Parlor (p.77).



I enjoy sewing, so I've learned to make shades by hand-sewing fabric panels and trim on new or salvaged wire frames.

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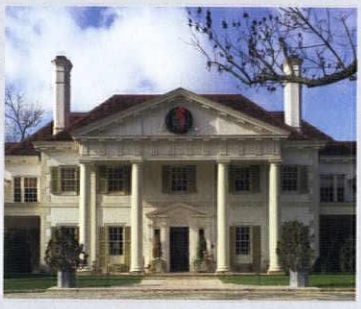
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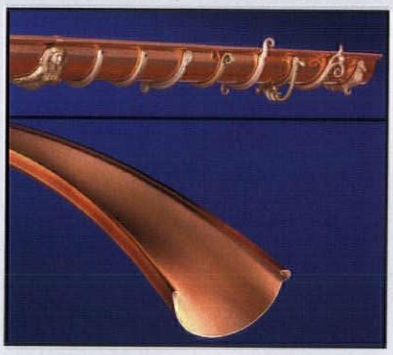
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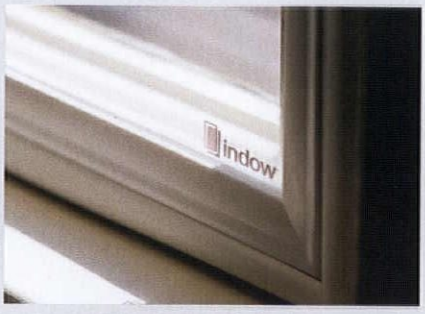
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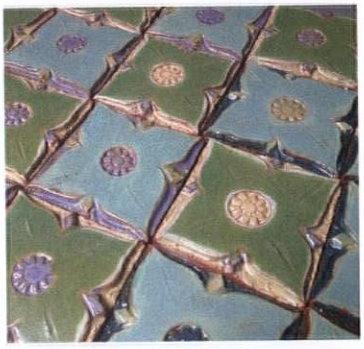
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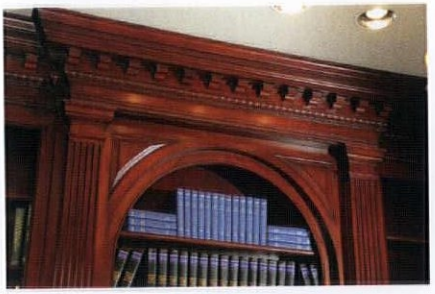
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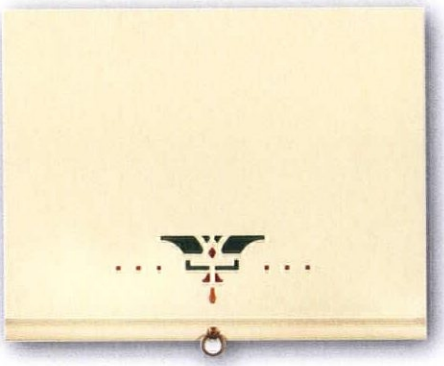
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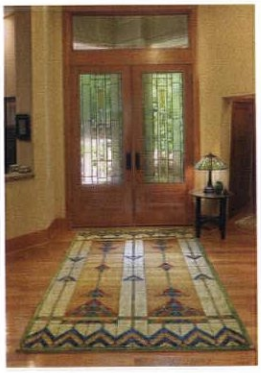
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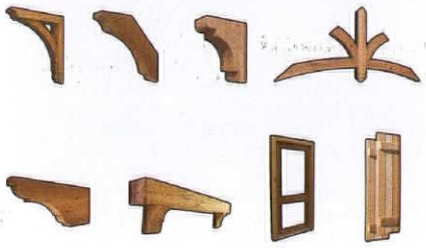
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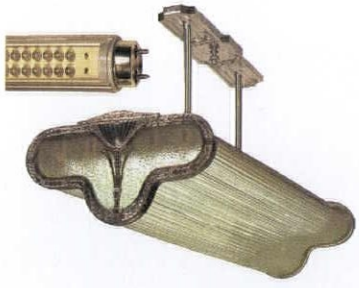
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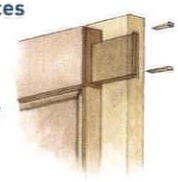
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Adams Architectural Millwork Co. adamsarch.com *Custom authentic reproductions, expert restoration* **Allied Window** alliedwindow.com *Nearly invisible exterior storm windows* **Big Wally's Plaster Magic** plastermagic.com *Repair adhesive etc. for cracked plaster* **Bendheim** bendheim.com *Cabinet & architectural restoration glass* **Chadsworth** columns.com *Proportionally correct columns & architectural elements* **Classic Gutters** classicgutter.com *Copper, aluminum & Galvalume gutters & related products* **Classic Rock Face Block** classicrockface block.com *Period rusticated concrete block* **Indow Windows** indowwindows.com *Interior insulating compression windows* **Innerglass Window Systems** stormwindows.com *Energy conserving interior compression windows* **Sheldon Slate** sheldonslate.com *Northeastern slate for counters, sinks, flooring & more* **Sundial Wire** sundialwire.com *Vintage-look cloth-covered wire; lighting & electrical components* **Ward Clapboard Mill** wardclapboardmill.com *Quarter-sawn vertical-grain clapboards*
REPAIR ESSENTIALS
Abatron abatron.com *Epoxy wood & masonry fillers* **DryLok** drylok.com *Masonry waterproofers, hydraulic cements* **Durham's Rock Hard Water Putty** waterputty.com Wood & wall patching products **Eco-Strip** eco-strip.com *Low-heat infrared paint strippers & tools* **Kilz** kilz.com *Primers, sealers, stain blockers* **Preservation Products** preservationproducts.com *Elastomeric membrane & protective coatings for roofs* **Sarco Putty** sarcoputty.com Linseed-oil putty for glazing windows **Specification Chemicals** spec-chem.com *Underlayments for roof coatings* **West System** westsystem.com *Two-part epoxies tailored for specific repairs*

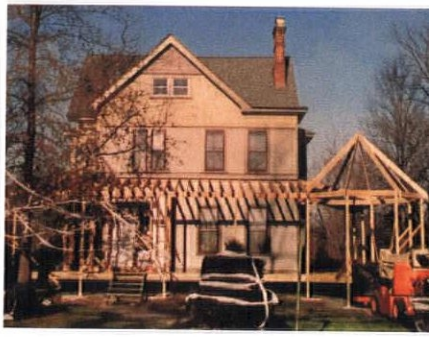
DIAGNOSING DOORS
PERIOD-DOOR MAKERS
Architectural Components architecturalcomponentsinc.com *Period reproduction doors, windows, architectural millwork* **Coyle Lumber & Millwork** coylelumber.com *Custom doors & millwork since 1879* **Christies Wood and Glass** entryways.com *Solid wood entry doors; custom integral screen doors* **Historic Doors** historicdoors.com *Custom period-style entryways & doors* **Vintage Doors** vintagedoors.com *Solid wood exterior, Dutch & screen doors*

Related Resources
Abatron abatron.com *Epoxies for wood consolidation & filling, formulated for DIY use*



DIYer DOOR CURTAINS
ADR antinquedraperyrod.com *Swing-arm & traditional rods* **Archive Edition** archiveedition.com *Period textiles for curtains, pillows, upholstery, tabletop* **Arts & Crafts Period Textiles** textilestudio.com *Made-to-order curtains & portieres; brass rods, socket projection brackets & inside-mount brackets* **Cooper Lace** cooperlace.com *Traditional lace curtain panels in styles Neoclassical, Victorian, Arts & Crafts, Art Nouveau & Art Deco; sidelight panels, special sizes available* **Historic Houseparts** historichouseparts.com *Brass projection brackets; brass-finish steel rods* **Kirsch Company** kirsch.com *Spring-pressure rods and flat sash-curtain rods, widely available* **Melton Workroom** meltonworkroom.com *Stenciled & embroidered curtains & portieres; brass rods with socket brackets* **Trustworth Studios** trustworthstudios.com *Period design consulting; wallpapers* **Restoration Fabrics & Trims** restorationfabricsandtrims.com *Victorian to Arts & Crafts fabrics & trims* **Select Drapery Hardware** selectdraperyhardware.com *Poles & rings* **TMS-Menagerie** tms-menagerie.com *Swing-arm rods in four finishes* **Vintage Hardware** vontagehardware.com *Brass rings, rods, holdbacks, socket brackets* **Rejuvenation** rejuvenation.com *Inside-mount rods & brackets*

QUEEN ANNE VISION
p. 58 **ARCHITECTURAL DWGS.** **Carol Hewitt**, PE, AIA, Westfield, NJ: (908) 789-9417 **PORCH DECK STAIN** **Sikkens PPG** Proluxe Cetol DEK Finish Mahogany 045 ppgpaints.com **PAINT COLORS** body custom-matched by **Sherwin-Williams**; trim Rookwood Dark Red sherwin-williams.com **COLUMNS & RAILS** Cinder Whit & Co. (OOB); similar at **Chadsworth** columns.com • **Mad River Woodworks** madriverwoodworks.com
FRONT DOOR **B&R Architectural Antiques**, Youngstown, OH: (330) 518-0431 **ADDITIONAL DOORS** **Old Mill Woodworking**, Johnson, NY: (845) 355-8733 **SCONCES** **AK Exteriors** akexteriors.com
DOOR HARDWARE **House of Antique Hardware** houseofantiquehardware.com
p. 61 **REGISTER** **Reggio Registers** reggioregister.com
p. 62 **PAINT** walls custom; trim Monterey White HC-27 **Benjamin Moore** benjaminmoore.com
CEILING FIXTURE antique
TABLE LAMP **Quoizel Lighting** quoizel.com
p. 63 **PAINT** Walls Bennington Gray HC-82; trim Monterey White HC-27 **Benjamin Moore** benjaminmoore.com
WEATHERVANE **Nelda and Emylou's Antiques**, Sussex, NJ: (973) 219-5822
p. 64 **FIXTURES** **Kohler** kohler.com **PAINT** walls CSP-40 **Benjamin Moore** benjaminmoore.com • trim Porcelain SW0053 **Sherwin-Williams** sherwin-williams.com
HARDWARE **Historic Houseparts:** historichouseparts.com
p. 65 **DESIGNER** **Beauty Craft Kitchens**, Green Brook, NJ: beautycraftkitchens.com
CABINETS **Quality Custom Cabinetry** qcci.com
MOULDINGS custom **New Jersey Hardwoods** newjerseyhardwoods.com **RANGE** dual fuel **Viking** vikingrange.com
HOOD **Thermador** thermador.com/us/
SINK Shaw 1897 by **Rohl** rohlhome.com
ISLAND SINK **Franke** franke.com
FAUCETS **Mico** micodesigns.com
PENDANT LIGHTS **Pottery Barn** potterybarn.com
CHINA & GLASSWARE Butler's Pantry by **Lenox** lenox.com
BEDROOM PAINT (not shown) walls Sturbridge Stone SW0090; trim Porcelain SW0053 **Sherwin-Williams** sherwin-williams.com



BEAUX ARTS COMEBACK
Related Resources
FANCY LAMPSHADES **Plain Jane Shop** plainjaneshop.com *Custom handmade lampshades, from Victorian to 1920s designs*
PLASTER DECORATION **J.P. Weaver** jpweaver.com *European-inspired interior architectural mouldings & flexible ornaments* **Decorators Supply** decoratorssupply.com *Architectural mouldings in plaster, hardwood & compo; medallions, etc.* **CRYSTAL CHANDELIERS** **King's Chandelier** chandelier.com *Crystal-trimmed chandeliers, candelabra & Victorian gaslight reproductions* **The Kings Bay** thekingsbay.com *Antique crystal chandeliers* **METALLIC PAPERS** Faux Gilded Burlap ceiling, Arts & Crafts collection **Bradbury & Bradbury** bradbury.com • Albery Silver **Cole & Son** cole-and-son.com • Gilded Leaf **Scalamandre** scalamandre.com **GRASSCLOTH** **Wallpaper Direct** wallpaperdirect.com *Diverse wallcoverings, including historic designs and materials* **Phillip Jeffries** phillipjeffries.com *To the trade*



DON'T

. . . allow practical changes and cheap repairs to pile up and rob an old house of its integrity. One expedient move always begets the next, as the house becomes less worthy of investment.

SABOTAGE OF A VICTORIAN

Here are two surviving Victorian villas in the same city, in northeast Massachusetts. While not identical even as built, both exhibit the exuberant mixing of styles and lavish use of ornament common in the 1870s and 1880s. The intact house is easier to read: It presents as Stick Style, with a two-storey bay typical of Victorian Italianates and a turret associated with American Queen Anne houses. The bargeboards and extraordinary porch have been maintained, and even a simplified, two-color paint scheme is enough to highlight artistic cladding details, stickwork, and wood ornaments.

Multiple mailboxes suggest that the other house has been divided into units. Unfortunate changes, each one perhaps perceived as minor, have obscured the original architecture. [*EXPEDIENT: convenient and practical although possibly improper or immoral.*] A coverup, the new siding changed the proportion of narrow-exposure clapboards. A makeshift egress upstairs and economy-driven porch replacements cheapened the façade.

> “Love vs. neglect. Just like with people.”
>
> **— Marco Ungarelli**

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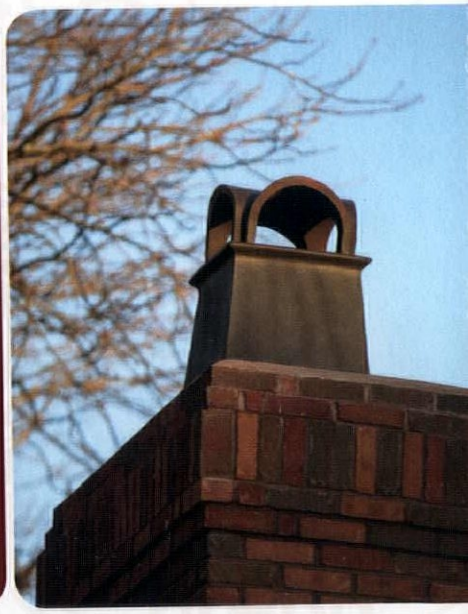


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